This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

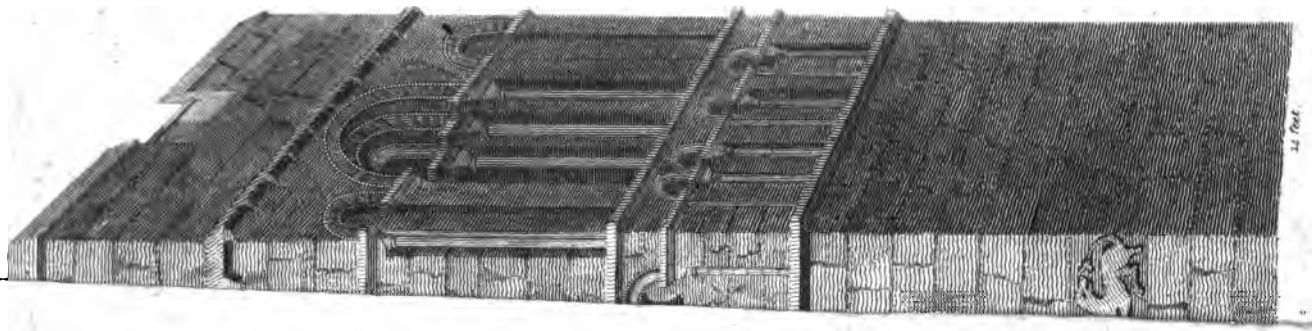
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

500
1842

5-0 cts



ESSAYS

ON

GOTHIC ARCHITECTURE,

BY THE

REV. T. WARTON,
REV. J. BENTHAM,
CAPTAIN GROSE,

AND THE

REV. J. MILNER.

(WITH A LETTER TO THE PUBLISHER.)

ILLUSTRATED WITH

TWELVE PLATES OF ORNAMENTS, &c.

SELECTED FROM

Ancient Buildings;

CALCULATED

To exhibit the various Styles of different Periods.

THE SECOND EDITION.

TO WHICH IS ADDED,

A LIST OF THE CATHEDRALS OF ENGLAND, WITH THEIR DIMENSIONS: ALSO TWO NEW PLATES.

——Et nos aliquod nomenque decusque
Geſſimus— VIRGIL. *Æn. lib. ii.*

LONDON:

Printed by S. GOSNELL, Little Queen Street, Holborn,

FOR J. TAYLOR, AT THE ARCHITECTURAL LIBRARY, HIGH HOLBORN.

1802.

FA2883.10

ncir

ADVERTISEMENT

TO THE

SECOND EDITION.

PUBLIC approbation having rendered a Second Edition of theſe Eſſays neceſſary, the opportunity has been embraced of rendering the volume further intereſting and uſeful, by the addition of two new plates, and the dimenſions of all the Cathedrals in England. Of the plates, one is an interior view of Durham cathedral, from a drawing by Mr. Turner; the other, of Weſtminſter Abbey, from a drawing by Mr. Barrow. The points of view here ſhown are intended to exhibit the difference of character and effect, of

a the

ed ſtyles of ancient

y conſidered one of
mens of the early,
This view, taken
looking down the
ibits an intereſting
ſpringing from maſ-
d with appropriate
dlet, &c.

Abbey is taken from
nto the choir, look-
ave; and ſhows the
d arches, ſpringing
lumns, from which
fancifully ſpreading
nd the vault of the
of the elegant tracery
at weſtern window.
and compariſon of
tty clear and accurate

idea

idea of the two ſtyles, in which conſiſt the diſtinguiſhing characters of our ancient architecture.

The meaſurements of the Cathedrals, it is preſumed, will be particularly acceptable; their real or comparative magnitude is very intereſting, and is cloſely connected with our ideas of the grand and ſublime: I know of no book in which the ſame can be found entire. For eaſe of conſulting, they are arranged alphabetically; and every endeavour has been uſed to be accurate in the dimenſions, which have been taken principally from Willis's Survey of the Cathedrals, and the Mitred Abbies: however, every ſubſequent authority has been examined, and every poſſible inquiry amongſt an extenſive acquaintance has been exerciſed; ſo that it is preſumed the meaſurements may be relied upon with conſiderable certainty, and from which the abſolute or comparative magnitude of any of our Cathedrals may eaſily be known.

The

ly of England are
xception of Weſt-
its elegance and
en unjuſt to have
be pleaded it was
Cathedrals. The
London, are added,
ious, and without
t have been com-

PREFACE.

THE want of a conciſe hiſtorical account of Gothic architecture has been a juſt cauſe of complaint: the ſubject is peculiarly intereſting to every Engliſhman, as his country contains the beſt ſpecimens of a ſtyle of building not unequal in grace, beauty, and ornament, to the moſt celebrated remains of Greece or Rome. This ſtyle of architecture may properly be called Engliſh architecture, for if it had not its origin in this country, it certainly arrived at maturity here*; under the Saxon dynaſty

* Since the publication of the firſt edition of this work, I am highly gratified by a note which has appeared to the account of Durham Cathedral, which accompanies the Plans, &c. of that ſtructure, publiſhed by the Antiquarian Society. "It is much to be wiſhed that the word Gothic ſhould not be uſed in ſpeaking of the architecture of England, from the thirteenth to the ſixteenth century. The term tends to give falſe ideas on the ſubject, and originates with the Italian writers of the fourteenth and fifteenth centuries; who applied the expreſſion of 'La Maniera Gotica,' in contempt to all the works of art of the middle ages.

"From theſe writers it was borrowed by Sir Chriſtopher Wren, the firſt Engliſh writer who has applied it to Engliſh architecture. There is very little doubt that the light and elegant ſtyle of building, whoſe

E.

ding was introduced,
lynaſty it received its
and perfection.

a convenient manual
, it appeared beſt to
ready ſaid by ſeveral
detached works, and
l as authorities. In
. *Bentham*'s Eſſay on
chitecture, in his ela-
thedral, ſtood foremoſt
nt, and accurate diſ-
facts: next to this,
on Architecture to his
s to be valued; which,
great degree on Mr.

is the high-pointed arch ſtruck
this country: it is certain that it
of perfection; and the teſtimonies
traditions aſcribe their moſt beau-
ds great weight to this aſſertion,
ENGLISH, now propoſed to be

ons, is very properly called Saxon.
the Norman Conqueſt, juſtify the
ces of that period. The nation
time of Henry II. The language,
n formed; and an architecture
n, but extremely different from
s: it is, ſurely, equally juſt and
the honourable appellation of
be uſed inſtead of Gothic, in the
d no Engliſh antiquary will be
ccurate and honourable name, in
mptuous and inappropriate."

Bentham's

Bentham's opinions, yet contains ſome new points and authorities; in particular, his copious notes will be found very intereſting, and to contain nearly all that has been ſaid by Sir *Chriſtopher Wren* on the ſubject, which, being diſperſed through many pages of the Parentalia, could not be given as a regular narrative. The conciſe hiſtory by Profeſſor *Warton*, in his notes on Spenſer's Fairy Queen, has received too much applauſe to be neglected; his words, though few, are important on the ſubject. To theſe the liberality of the Rev. Mr. *Milner* has allowed me to add, for the gratification of the public, the Hiſtory of the origin and progreſs of the pointed arch, lately publiſhed by that gentleman, in his learned work on the Hiſtory and Antiquities of Wincheſter. He alſo has been pleaſed to ſuperintend the ſelecting of the ſeries of examples on Plates VIII. IX. and X. which tend ſtrongly to corroborate the opinions he maintains.

This gentleman has further been pleaſed to addreſs to me an important letter, which is given in this volume, in which the inquiring antiquary will find many hints worthy his deliberate attention, reſpecting an accurate claſſification

rs, and facts, whereby

which principle only

great deſideratum,

d definitions as ſhall

haracters, and which

f univerſal acceptance

nquirer alſo is kindly

ors which elſe he may

e productions of the

v laid before him.

ged according to the

, that whoever ſhall

ve the arguments in

erein they have fallen

al writers. They are

ariation from the ori-

his edition completely

ges of Mr. Bentham's

in this work.

us reſearches of theſe

the ancient archi-

cceſs, and at a ſmall

ons who are anxious

reſting ſubject, will

for and obtain more

tiquarian ſtudy pecu-

liarly

liarly intereſting to every Engliſhman, whether conſidered hiſtorically or nationally; for though many perſons eminent in the ſtudy of the arts may differ, as taſte or fancy inclines them, reſpecting the inferior or ſuperior grace and beauty of the Gothic or Grecian ſtyles of architecture, yet few, very few, on entering the ſtupendous fabrics of our pious anceſtors, but have felt and acknowledged their ſuperior ſkill in producing on the human mind thoſe religious and ſublime ideas fully correſpondent with the holy intent of the ſtructure.

It may be proper to ſay a word or two reſpecting the title of this volume, Eſſays on *Gothic* Architecture. In this inſtance, the word Gothic is uſed, being, as I conceive, at preſent more general and better underſtood than any other, when applied to our ancient architecture; and as the motive for this ſelection is general information, it appeared neceſſary to ſpeak in language generally underſtood: at the ſame time it is much to be wiſhed ſome term or terms more appropriate, and of general uſe, were adopted; which ſhould convey correct ideas of this peculiar ſpecies of architecture. The term Gothic architecture does not occur in

ns, it muſt therefore
n; and it has been
l eminent antiquaries
purpoſe of caſting an
at the period of in-
oman ſtyle into this
ncient religion was to
e ancient ſtyle of its
appropriate terms, I
all that ſpecies of it
dar arch, *Saxon*, and
ointed arch, *Norman*;
heſe nations did each
leur and peculiarities.
ed with ſome ſkill to
naturally will be much
he period, before one
the place of the other.
ſhine in borrowed
ſay the ſubjects of
fly ſelected from the
ns of Cambridge, as
y of Antiquaries, in
Archæologia: of the
ntations I have no
doubt,

doubt, and being taken from really ancient examples, they appear better calculated to convey correct ideas of the ſeveral ornaments and parts characteriſtic of the different periods and ſtyles, than any inventions poſſibly could be; beſides which, they are repreſentations of ſo many exiſting ſpecimens of antiquity, often exhibiting much more than the mere part referred to. The print of Bigod's tower is given to ſhow entire a beautiful example of the ancient circular arch, or Saxon ſtyle, and that of the tower of York cathedral, to ſhow, in contraſt, a beautiful example of the more modern pointed arch, or Norman ſtyle.

It may be of uſe to obſerve, that whoever wiſhes to ſee a large aſſortment of both Saxon and Norman ornaments will have much pleaſure in examining the volume of Archæologia, whence theſe were taken. Many alſo of the buildings referred to as authorities in the following Eſſays may be found delineated in Mr. Carter's publication on the ancient architecture of England; a work of great reſearch and induſtry, in which the ſkill and taſte of our ancient builders will be handed down to poſterity in defiance of the deſtroying hands of time, or

elegant plates of the
edral, by Mr. Half-
iety of curious and
ments in the florid
and ſelected with
is the work of Spe-
ments, ſelected from
n in Suffolk. Mr.
the Plans, Eleva-
ſtery of Batalha in
ny accurate and inte-
h important informa-
uary.

ſented, it is hoped,
cient to illuſtrate the
deas of the parts and
rred to by the ſeveral
dinary degree of atten-
erſon may obtain clear
ho perhaps would not
mined, the coſtly and
little volume has been
be hoped the mite of
beſtowed in vain.

J. T.

OBSERVATIONS

ON

The Means neceſſary for further illuſtrating the eccleſiaſtical Architecture of the middle Ages,

IN A LETTER FROM THE

REV. JOHN MILNER, M.A. F.S.A. TO MR. TAYLOR.

SIR,

I CONGRATULATE the Public on your attempt to elucidate the architecture of the middle ages, by the collection of Eſſays which you are about to publiſh on this ſubject; and I cannot refrain from pointing out to thoſe antiquaries, who, like myſelf, delight in this branch of their characteriſtical ſcience, certain matters, which ſeem to me particularly deſerving of their attention, for promoting its progreſs, for fixing it on clear and ſure principles, and for furniſhing artiſts with rules to go by when conſtructing and repairing works in the ſtyle in queſtion.

The firſt requiſite for the better illuſtration of this ſubject is, that thoſe perſons who treat of it ſhould come to a right underſtanding, and agree in the uſe of the ſame terms for convey-

o it. In proof of
evails on this ſub-
oft converſant with
rs, in one of which
aliſbury is declared
ic ſtructure[a], while
ively aſſerted to be
ne of theſe eminent
me writers call all
hout any diſtinction
s, Gothic; though
aſhion has been to
latter[c]." The other
ion[d]; and they both
probrious term *Go-*
ight, neat, and ele-
ith arches pointed,
re[e]," which, in fact,
out 600 years after

to this (the Saxon) was
c ſimply ſo called, but a
e pure *Saxon* began to re-
faſhion.—In this ſtyle is
ſſay, p. 4, 5.
conſiſts entirely of that
gh I think improperly)
"The preſent cathe-
Gothic ſtyle." Groſe's

the

the Goths diſappeared from the theatre of the world. Finally, they all deſcribe the Saxon and the Norman ſtyles as agreeing in their form and differing only in their dimenſions[f]; whereas ſome ingenious and reſpectable writers of the preſent day, by way of exploding the term *Gothic*, make uſe of the word *Norman*, to ſignify the pointed ſtyle. The confuſion that muſt ariſe in the minds of uninformed readers from the uſe of theſe leading terms, in contradiſtinguiſhed ſenſes by eminent writers, is eaſily conceived. My preſent object, Sir, is merely to ſuggeſt the neceſſity of an agreement amongſt the learned in the uſe of ſcientific language on the preſent ſubject, and not to dictate the conditions of that agreement. I flatter myſelf, however, that, when ſpeaking of that light and elegant ſpecies of architecture which properly began in the reign of our firſt Tudors, I call it *the pointed ſtyle*; and when deſcribing this, in conjunction with the heavy circular order which preceded it, in the time of the Saxons and firſt Normans, I term them both together, *the architecture of the middle ages*, I ſay, I flatter myſelf that I am clearly underſtood by perſons of information, and that the ſubjects themſelves are characteriſtically denominated.

[f] Warton, p. 4. Bentham, p. 61, 62, 63, 64. Groſe, p. 100.

The next point which, I think, requires to be clearly aſcertained amongſt architectural antiquaries is, the true origin of the pointed ſtyle. I have already expoſed in part the abſurdity and contradictions into which thoſe perſons fall who derive it from the Goths and Vandals of the North, or from the Saracens of the Eaſt, or, finally, from the Moors of the Weſt, rather than admit our own anceſtors to have been capable of inventing it. I ſhall farther obſerve, that whatſoever has been advanced in ſupport of any one of theſe ſyſtems, is the produce of mere conjecture, without a ſhadow of any kind of hiſtorical evidence. For example, we no where read of any architect from Arabia, Morocco, or Spain, arriving in England, France, or Italy, to teach the inhabitants how to conſtruct their churches: nor do we hear of any Engliſhman, Frenchman, or Italian, that ever travelled into thoſe countries in order to learn architecture. But we find, on the other hand, ſuch an emulation amongſt the prelates and princes of the times in queſtion, in our own and the neighbouring countries, but chiefly in our own, to outvie each other in the magnificence and beauty of their buildings; particularly of the eccleſiaſtical kind; and ſuch encouragement held out to architects and artiſts of this country, that it would be extraordinary

if

if theſe were productive of no new inventions or improvements in the various branches of architecture. In a word, Sir, I think it plain, that even Mr. Warton, who follows Sir Chriſtopher Wren's confuſed and prejudiced account of this matter[g], confutes his own ſyſtem whilſt he demonſtrates, as Bentham and Groſe alſo do, the ſlow and regular degrees by which this ſpecies of architecture roſe up and attained to perfection amongſt ourſelves, inſtead of being imported in any regular ſhape from a foreign country. Laſtly, Sir, I flatter myſelf that the Eſſay which you have honoured with inſertion in the preſent collection, taken from my *Hiſtory*

[g] To ſhow how ill informed this celebrated architect was in the hiſtory of the ſtructures of the middle ages, I may remind the learned reader of his aſcribing the building of St. Croſs and Wincheſter cathedral to the Saxons "before the Conqueſt," p. 60; likewiſe of his denying the ſaid people the uſe of glaſs for their windows, ibid.: and aſcribing the invention of tracery work to the neceſſity there was "of diſpoſing the mullions for the better fixing in of glaſs," which, he ſays, then, viz. at the end of the thirteenth century, "began to be uſed in windows," p. 105, 14. See alſo p. 32. Finally, to prove the confuſion of his ideas on this ſubject, I may mention, that he himſelf aſcribes the invention of the pointed order to the Arabian Mahometans, when they overturned a great part of the Eaſtern empire, and began to build their moſques and caravanſeries, in the ſeventh and eighth centuries, p. 104; and that he nevertheleſs cites Mr. Evelyn in ſupport of his ſyſtem, who aſſerts, that this ſame "fantaſtical, light ſpecies of building," as he is pleaſed to call it, "was introduced by the Goths and Vandals of the North, when they ſubverted the Weſtern empire two centuries earlier!" p. 106.

and Survey of the Antiquities of Winchester, places this fact in a new and ſtill clearer light, while it ſhows how the ſucceſſive members and ornaments of this ſtyle of architecture grew out of others which preceded them, and that the adoption of the pointed arch was, as it were, the parent germ which produced the whole ſyſtem.

The moſt curious and intereſting fact, however, in my opinion, for the inveſtigation of architectural antiquaries, is, to aſcertain the true principles of *the Sublime and Beautiful*, as applied to thoſe ſacred fabrics which are the undoubted maſterpieces and glory of the pointed order. It is in vain that Sir Chriſtopher Wren and Mr. Evelyn, who are cited in the notes, page 106, ſtigmatize theſe ſtructures, as being "congeſtions of heavy, dark, melancholy, monkiſh piles, without any juſt proportion, uſe, or beauty." For it is confeſſedly true, that every man who has an eye to ſee, and a ſoul to feel, on entering into York minſter and Chapter-houſe, or into King's college or Windſor chapel, or into the cathedrals of Lincoln or Wincheſter, is irreſiſtibly ſtruck with mingled impreſſions of awe and pleaſure, which no other buildings are capable of producing; and however he may approve of the Grecian architecture for the purpoſes of civil and ſocial life, yet he inſtinctively experiences in the former a frame of mind

mind that fits him for prayer and contemplation, which all the boaſted regularity and magnificence of Sir Chriſtopher's and the nation's pride, I mean St. Paul's cathedral, cannot communicate, at leaſt in the ſame degree.

To explain in detail the principles on which the above-mentioned effects are produced, would be to deſcribe the whole ſtructure of an ancient cathedral; and, at the ſame time, to form the beſt panegyric on the architects who raiſed them. This, however, it is not my preſent intention to do, but merely to enumerate a few of theſe principles which are more obvious. In the firſt place, then, it is well known that height and length are amongſt the primary ſources of *the Sublime*[h]: it is equally agreed that theſe are the proportions which our ancient architects chiefly affected in their religious ſtructures. But beſides the real effect of theſe proportions, which were generally carried as far as they were capable of, the mind was farther impreſſed by an artificial height and length, which were the natural produce of the ſtyle employed. For the aſpiring form of the pointed arches, the lofty pediments, and the tapering pinnacles with which our cathedrals are adorned, contribute perhaps ſtill more to give an idea of

[h] See Burke's *Treatiſe on the Sublime and Beautiful.*

height

ation. In like man-
iform columns, ribs,
ual diſtances, as they
noſe fabrics, produces
mind of the ſpecta-
ent of plain ſurface
ect it at all [k]. For a
e effect of the ancient
ed by the variety of
d ornaments, though
executed in one uni-
uickly ſatiated by any
magnificent, which it
the mind is with what
hend; but when the
through the intricate
a pointed vault in an

icial infinite does not apply
ving the altar-ſcreen of ca-
hapel into the grand per-
viſta, by being too long
as Burke proves. Secondly,
ſight, which are repeated
ſe, ſhould be uniform in
illuſion is deſtroyed, and
nſues, inſtead of pleaſure.
the caſe under conſider-
down the viſta, perceives
es of the nave ſhrink all at
low vaulting of the ſaid
s ſubject, entitled, *A Diſ-*
altering ancient Cathedrals.

ancient

ancient cathedral, diſcovers two parallel lines of equal length and richneſs with it; thence proceeding, diſcovers the tranſepts, the ſide chapels, the choir, the ſanctuary, and the Lady chapel, all equally intereſting for their deſign and execution, and all of them calculated for different purpoſes, the eye, I ſay, in theſe circumſtances, is certainly much more entertained, and the mind more dilated and gratified, than can poſſibly be effected by any ſingle view, even though our modern architects ſhould ſucceed in their attempts to make one entire ſweep of the contents of a cathedral, in order to ſhow it all at a ſingle view, and to make one vaſt empty room of the whole.

It is not neceſſary for me to dwell upon the effect of that ſolemn gloom which reigns in theſe venerable ſtructures, from the ſtudied excluſion of too glaring a light, or upon that glowing effect produced by appropriate painting and carving in the windows, and other parts of them, or upon the eſſential beauty and juſt proportions in which they are raiſed, where the infinite variety of ribs, arches, boſſes, and other ornaments, all grow out of the main columns, with the regularity of Nature in the vegetable kingdom, and alſo with her wiſe contrivance to combine ſtrength with beauty; I ſay, it is not neceſſary for me to dwell upon theſe points, becauſe, however they may be carped at by intereſted

vious of themſelves,
ns of candour and ſen-
rcumſtance, however,
ſtructures are indebted
make, that is not ſo
which therefore I here
rangement and diſpo-
arts, in due ſubordina-
ir principal member;
ity of deſign ſo neceſ-
is maintained in them.
our cathedral churches
, deſtined for the per-
d myſteries of religion:
portions of the ſacred
ervient, and as it were
their centre. On the
exquiſite productions
fuſion of wealth, were
is particular part. We
at muſt be the effect
een of a cathedral, and
according to a modern
improving its appear-
ng the head from the
it on ſome other mem-
creaſing its beauty.
ifferent periods or fa-
ture, it is worthy the
attention

attention of the curious antiquary, to diſtribute theſe ſubjects of his ſtudy into their proper claſſes, and to determine the reſpective merits of each claſs or faſhion. The late poet laureat has divided the architecture in queſtion into the *abſolute* Gothic, the *ornamental* Gothic, and the *florid* Gothic [l]. I do not find fault with this diviſion, but I am by no means ſatisfied with the application of it. For, not to mention other objections, we have ſeen that this author excludes by name, the beautiful and highly pointed cathedral of Saliſbury from holding a place in any of his claſſes. Now, ſo far from there being ground for ſuch an excluſion, I think it admits of a queſtion, whether that ſpecies of early pointed architecture in which this cathedral and that of Lincoln, alſo the abbey churches of Weſtminſter, Beaulieu, Letley [m], and other ſacred edifices, were conſtructed, from the firſt invention of that ſtyle down to its enlargement in the reign of Edward I. was, upon the whole, exceeded at any later period. In caſe, however, we admit the tracery work, which was invented about the latter period, and with which the cathedrals of York and Wincheſter are adorned, to be a conſiderable

[l] Pages 4, 5. 8.

[m] Called anciently *Abbatia de Læto Loco*, now vulgarly and improperly Netley Abbey.

rmer chaſte and ſimple
any means agree that
tyle, as Warton calls
gn of Henry VI. and
oſion of the pointed
was, upon a thorough
lent than that kind
receded it. I grant,
on of ornament, and
e workmanſhip, for
of King's college, of
VII. than in the two
s; the ſame may be
ompared with that of
ntain that what was
al ſtructures after the
entury in beauty, was
latter quality, I have
oper character. This
tecture is principally to
ng of the pointed arch,
vail. The firſt arches
of Henry I. Stephen,
eedingly rude and ir-
ng the moſt acute and
e angle that can well
the ſtyle was further
II. and the three Ed-
that the moſt beauti-

ful

[illegible] ch was that [illegible] a circle, in- [illegible] om the im- [illegible] accordingly, [illegible] wed down to [illegible] chitects and [illegible] t their own [illegible] of the ſtruc- [illegible] much as poſ- [illegible] them, in order [illegible] other curious [illegible] which they [illegible] mpaſs of the [illegible]

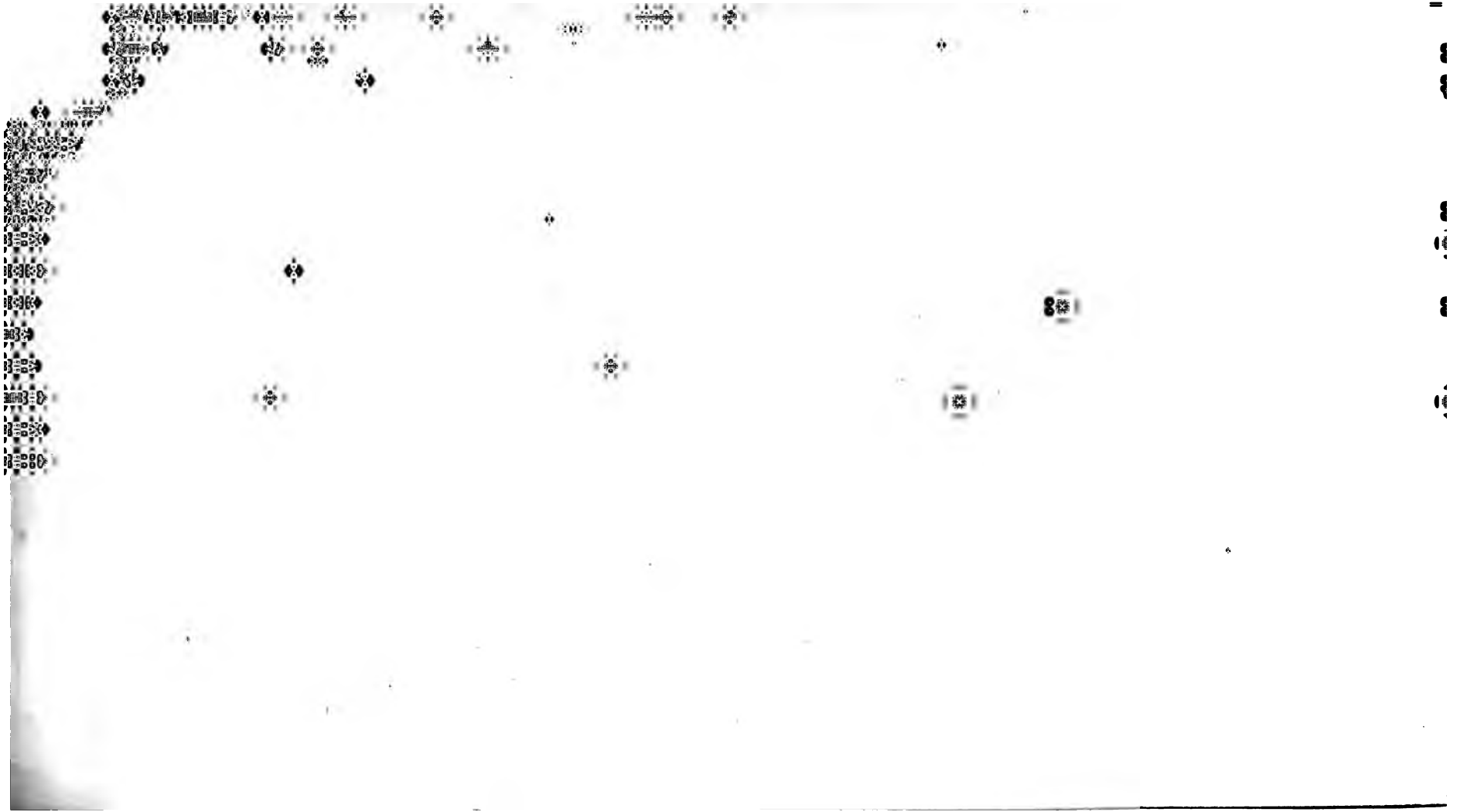
[illegible] ubject which, [illegible] conſidered as [illegible] citing perſons [illegible] lf for the un- [illegible] uſtice to it, I [illegible] ell beſtowed, [illegible] more truth [illegible]

[illegible] dum
[illegible] ſa ſecandi.
De Art. Poetica.

[illegible]

[illegible] ſervant,

[illegible] MILNER.



ESSAYS

ON

GOTHIC ARCHITECTURE.

REV. THOMAS WARTON's ESSAY*.

——Did ariſe
On ſtately pillours framd afer the Doricke guiſe.

ALTHOUGH the Roman or Grecian architecture did not begin to prevail in England till the time of Inigo Jones, yet our communication with the Italians, and our imitation of their manners, produced ſome ſpecimens of that ſtyle much earlier: perhaps the earlieſt is Somerſet houſe in the Strand, built about the year 1549, by the duke of Somerſet, uncle to Edward VI.

* Obſervations on the Fairy Queen of Spenſer, edit. 1762, vol. ii. page 184.

op Gardiner in Win-
in the reign of Mary,
ed with Ionic pillars.
oted bear an alluſion to
able improvements in
s time, were growing
m. Thus, alſo, biſhop
t the ſame time, viz.

e ſtately Doricke frame,
B. v. ſ. 2.

were often abſurdly in-
Gothic ſtyle; as in the
the Schools at Oxford,
613, where the builder,
affectedly diſplayed his
modern architecture by
lers together. However,
ngs of queen Elizabeth's
liar to themſelves, both
where, though much of
ed, and great part of the
t neither predominates;
inctly blended, compoſe
y reducible to any claſs
characteriſtics is the af-
lofty windows, where,
ſays

ſays Bacon, "you ſhall have ſometimes faire houſes ſo full of glaſs that one cannot tell where to become to be out of the ſun, &c." *Eſſayes*, xii.

After what has been here incidentally ſaid on this ſubject, it may not be amiſs to trace it higher, and to give ſome obſervations on the beginning and progreſſive ſtate of architecture in England, down to the reign of Henry VIII.; a period, in which, or thereabouts, the true Gothic ſtyle is ſuppoſed to have expired.

The Normans, at the Conqueſt, introduced arts and civility. The churches before this were of timber, or otherwiſe of very mean conſtruction. The Conqueror imported a more magnificent though not a different plan, and erected ſeveral ſtately churches and caſtles[d]. He built more than thirty monaſteries, among which were the noble abbies of Battel and Selby. He granted a charter to Mauritius, biſhop of London, for rebuilding St. Paul's church with ſtone brought out of Normandy. He built the White tower in the Tower of London. The ſtyle then uſed conſiſted of round arches, round-headed windows, and round maſſy pillars, with a ſort of regular capital and

[d] "Videas ubique in villis eccleſias, in vicis et urbibus monaſteria, NOVO EDIFICANDI GENERE exſurgere." Will. Malmeſbur. *Rex Willhelmus*, de Geſt. Reg. Ang. lib. iii. p. 57. fol. Lond. 1596, ed. Savil.

or a rude imitation
or Roman manner.
Saxon ſtyle, being
our Saxon anceſtors
the Normans only
nd enlarged its ſcale.
e it was the common
Of this ſtyle many
nſept of Wincheſter
two towers of Exeter
Church cathedral at
of Gloceſter cathedral,
The moſt complete
t preſent recollect are,
ear Wincheſter, built
and the abbey church
eſpecially the latter,
benefactor. Another
circular ſeries of zig-
facing to porticos and
hich ſucceeded to this
ic, or Gothic ſimply
hic SAXON, in which
receive ſome tincture
In this the maſſy ro-
into a cluſter of ag-
ſerving a baſe and
e ſhort round-headed
nto a narrow oblong

form, with a pointed top, in every reſpect much in the ſhape of a lancet; often decorated in the inſide with ſlender pillars. Theſe windows we frequently find three together, the centre one being higher than the two lights on each ſide. This ſtyle commenced about 1200. Another of its marks is a ſeries of ſmall, low, and cloſe arch-work, ſometimes with a pointed head, placed on outſide fronts for a finiſhing, as in the weſt end of Lincoln and Rocheſter cathedrals, and in the end of the ſouthern tranſept of that of Canterbury. In this ſtyle, to mention no more, is Saliſbury cathedral. Here we find indeed the pointed arch, and the angular though ſimple vaulting; but ſtill we have not, in ſuch edifices of the improved or SAXON *Gothic*, the ramified window, one diſtinguiſhing characteriſtic of the abſolute *Gothic*[e]. It is difficult to define theſe gradations; but ſtill harder to explain conjectures of this kind in writing, which require ocular demonſtration and a converſation on the ſpot to be clearly proved and illuſtrated.

The ABSOLUTE *Gothic*, or that which is free from all *Saxon* mixture, began with ramified windows of an enlarged dimenſion, divided into ſeveral lights, and branched out at the top into a multiplicity of whimſical ſhapes and

[e] They then ſeem to have had no idea of a GREAT *eaſtern* or *weſtern* window.

ear 1300. The cru-
e pointed arch, which
ut, beſides the alter-
taſtic capitals to the
ment in the vaulting
oduced. Of this fa-
neſter cathedral, built
urager of all public
cham, about the year
teſt idea. But a taſte
le had for ſome time
itſelf. This appears
ary's church at War-
before Wykeham's
neſter, and remarkable
nce unknown before.
in architecture began
in the reign of Ed-
we learn from Chau-
cture of his *Houſe of*

d everie boure,
nings,
affings
acles,
les,
windowes[t]."

1395. Dugdale's War-
Speght.

And

And afterwards,

" I needeth not you more to tellen,
* * * * * * * * * *
Of theſe yates flouriſhings,
Ne of compaces ne of carvings,
Ne how the hacking in maſonries,
As corbetts and imageries[h]."

And in an old poem, called *Pierce the Plowman's Creede*, written perhaps before Chaucer's, where the author is deſcribing an abbey-church:

" Than I munte me forth the MINSTRE for to knowen,
And awayted a woon, wonderly well ybild;
With arches on everich half, and bellyche ycorven
With crochetes on corneres, with knottes of gold.
Wyd windowes ywrought, ywriten full thicke.
* * * * * * * * * * * * *
Tombes upon tabernacles, tyld opon loft,
Houſed in hornes, harde ſett abouten
Of armed alabauſtre."——

Theſe innovations at length were moſt beautifully diſplayed in the roof of the divinity ſchool at Oxford, which began to be built 1427. The univerſity, in their letters to Kempe biſhop of London quoted by Wood[i], ſpeak of this edifice as one of the miracles of the age: they mention particularly, " Ornamenta ad naturalis cœli imaginem variis picturis, ſubtilique artifi-

[h] B. iii. fol. 267, verſo. col. 2.
[i] Hiſt. Antiq. Univ. Oxon. lib. ii. p. 22.

gulariſſima opera: tur-
&c." Yet even here
minute finiſhing which
ere is ſtill a maſſineſs,
nd variety. About the
church of Fotheringay
as deſigned: and we
f Henry VI. delivered
much their notions in
proved. The ORNA-
gth received its confirm-
he chapel of the ſame
bridge[l]. Here ſtrength
or ſubſtance with ele-
aſed. Afterwards what
D *Gothic* aroſe, the firſt
of which was in the
at Windſor, begun by
o[m]; and which, laſtly,
he ſuperb chapel of
ſter.

diſtinguiſhes itſelf by
oration, by roofs where
rk is expreſſed in ſtone,
s of finiſhing, as in the

, vol. iii. p. 163.
me years after; but a deſcrip-
abric may be ſeen in the king's
owes, 1614, p. 479, ſeq.
arter, ſect. ii. chap. 4. p. 136.

roof

roof of the choir of Gloceſter[n], where it is thrown like a web of embroidery over the old Saxon vaulting. Many monumental ſhrines, ſo well calculated, on account of the ſmallneſs of their plan, to admit a multiplicity of delicate ornaments highly finiſhed, afford exquiſite ſpecimens of this ſtyle. The moſt remarkable one I can recollect is that of biſhop Fox at Wincheſter; which, before it was ſtripped of its images and the painted glaſs [o] which filled part of its preſent open-work, muſt have been a moſt beautiful ſpectacle. How quickly tomb-architecture improved in this way may be ſeen by two ſumptuous ſhrines in the ſame church, which ſtand oppoſite each other; thoſe of biſhop Waynflete and cardinal Beaufort. The biſhop's is evidently conſtructed in imitation of the cardinal's; but, being forty years later, is infinitely richer in the variegation of its fretted roof, and the profuſion of its ornamented ſpire-

[n] About the year 1470. The words of the inſcription on the inſide of the arch by which we enter the choir are remarkable:

Hoc quod DIGESTUM ſpecularis, opuſque POLITUM,
Tullii hæc ex onere Seabrooke abbate jubente.

The tower was built at the ſame time. The lady's chapel ſoon after, about 1490.

[o] It was broke and deſtroyed by the Preſbyterians 1643, as appears by a paſſage in Mercurius Ruſticus, p. 214. It is not commonly known or obſerved that this ſhrine was thus curiouſly glazed.

work.

nd the altar in the
, far ſuperior to that
king pattern of this
me epiſcopal thrones
ſte. Such is that at
kington, 1450; and
othe, who ſucceeded
t is of wood, painted
kewiſe of wood, but
as the effect, of ſtone.
and light. Moſt of
ſhire, which are re-
he ſtyle of the FLO-
s this: Somerſetſhire,
York and Lancaſter,
attached to the Lan-
ard for this ſervice,
to the crown, rebuilt
ver of Gloceſter cathe-
churches at Taunton
a parochial church at
amples of this faſhion.
this reign are known,

greatly tomb-architecture,
alter, appears from an ex-
to his edition of Gower's
ower prepared for his bones
of St. Marie Overee, where,
, he lieth right ſumptuouſly

beſides

…ticed battle-
… In this ſtyle
… Nonſuch [q]; …urt, White-
… nd the tomb-

…e or illuſtrate
…wing, that the
…rom the reign
… architecture
… ſeveral ſub-
… convey, as
…ties of its ſuc-
…at if no real
… ſufficient to
…f building in
…is repreſented
…s pile of ar-
…ppears ſeated
…f the round
…rs Edward I.
…e firſt whoſe
…s; but thoſe,
…emely ſimple.

…dly repreſentation
…mpire of Great
…y. In the ſame
…ry VII.
…, 1627.

In

1378, and his ſuc-
Gothic arches of a
tion. At length the
s adorned with a ſtill
nd laſtly, in the ſeals
II. and Henry VII.
and leſs pointed Go-

obſervations. The
als were not always
y were calculated to pro-
uvre, or open lantern,
his account, were ori-
moſt to the covering.
at the tower of Win-
remarkably thick and
ndation for a projected
entered into the plan
the whole inſide of
een from below; and
rches or windows, of
e artificially wrought
his ſole effect in view,
ity to carry it higher.
ly ſubſiſts at preſent
of the tower of the neighbouring
, built about the ſame
was firſt deſigned at
ſame purpoſe ſolely,

was

was a ſhort tower, the end of which is eaſily diſcerned by critical obſervers; being but little higher than the roof of the church, and of leſs refined workmanſhip than that additional part on which the preſent ſpire is conſtructed. Many other examples might be pointed out. This gave the idea for the beautiful lanterns at Peterborough and Ely.

Spires were never uſed till the *Saracen* mode took place. I think we find none before 1200. The ſpire of old St. Paul's was finiſhed 1221 [w]. That of Saliſbury, as appears from a late ſurvey [x], and other proofs, was not included in the plan of the builder, and was raiſed many years after the church was completed: the ſpire of Norwich cathedral about 1278 [y]. Sir Chriſtopher Wren informs us, that the architects of this period "thought height the greateſt magnificence. Few ſtones," adds he, "were uſed but what a man might carry up a ladder on his back from ſcaffold to ſcaffold, though they had pullies and ſpoked wheels upon occaſion; but having rejected cornices, they had no need of great engines. Stone upon ſtone was eaſily piled up to great heights; therefore the

[w] Dugdale's St. Paul's, p. 12.
[x] Survey, &c. by Price.
[y] Willis's Mitr. Abb. vol. i. p. 279.

pride

in pinnacles and ſtee-
rried all their mould-
hat they had nothing
all they could." He
les, though the *Sara-*
las [z]." But with ſub-
y, I cannot help being
the *Saracens* them-
ery notion of a ſpire
ft, where pyramidical
and ſpiral ornaments
decorations of their
m to this day. What
immediately ſubjoins,
roduced mullions into
le; at leaſt it contri-
mifications; eſpecially
; where the different
means ſhown to better
ſtories and figures re-
ents.

o they began, in Eng-
s, or weſt ends of ca-
rows of ſtatues large
ample of this kind is,
or that of Litchfield is

[z] Vet. Monumenta Britannica, p. 305.

too

too rich to be of equal antiquity [a]. The weſt end of Wells cathedral was perhaps intended to vie with that of Saliſbury, in the ſame decorations; being in a bordering county, and erected after it, 1402 [b]. It is in fine preſervation, and exhibits a curious ſpecimen of the ſtate of ſtatuary at that time. The weſt front of Exeter, adorned in this taſte by biſhop Grandiſon, 1340, is far inferior to any of the other three. That of the abbey church at Bath is light and elegant, but is much more modern than thoſe I have mentioned, being begun and finiſhed but a few years before the diſſolution of the abbey [c].

Theſe haſty remarks are ſubmitted to the candour of the curious by one who, beſides other defects which render him diſqualified for ſuch a diſquiſition, is but little acquainted with the terms and principles of architecture.

[a] It was built at leaſt before 1400. For the ſpire of St. Michael's church in Coventry, finiſhed about 1395, is manifeſtly a copy of the ſtyle of its two ſpires. Saliſbury church was begun in 1217, and finiſhed in 1256.

[b] This date is on the authority of Willis, Mitr. Abb. vol. ii. p. 375.

[c] The whole church was rebuilt in the time of the two laſt priors, after 1500. Leland, Itin. vol. ii. The abbey was diſſolved 1534.

REV. JAMES BENTHAM's

Hiſtorical Remarks on the Saxon Churches.

HAVING, in the preceding chapters [a], taken a ſummary view of the firſt reception of the goſpel in Britain, its ſtate and decline, to the utter ſubverſion of it; and alſo the re-eſtabliſhment of Chriſtianity in theſe parts, by the converſion of the Saxons; it may not be improper to ſay ſomething of the places made uſe of by the Saxons for their public worſhip, and to inquire into the ground of a notion that has often prevailed, that their churches were generally timber buildings, or, if of ſtone, with upright walls only, without any beauty or elegance; and that as to the conſtructing of arches and vaultings of ſtone, and ſupporting them with columns, they underſtood nothing of it.

[a] This is the Fifth Section, p. 15, in Mr. Bentham's Hiſtory of the Cathedral Church of Ely, 1771.

That all references to this Eſſay may be readily found in this edition, the pages of the original are given in crotchets.

axon architecture, and
r churches, though it
ral paſſages in Mr.
ntiquities of Canter-
for it is frequently
n the ſubject[c]; with-
robation or cenſure;
be without any man-
beg leave to inquire
Somner has advanced
rds are theſe: "In-
before the Norman
naſteries and church-
'All the monaſteries
g Edgar, in his char-
eſbury[d], dated in the
the ſight are nothing
n timber and boards.'
an conqueſt ſuch tim-
ſe, and gave place to
on arches; a form of
hat nation, furniſhed
Normandy. 'In the

103. 146. Ornaments of
emarks on Gothic Archi-
Obſervations on Spenſer's
86.
260.

'year

'year 1087 (Stow's words of the cathedral of 'London [e]) this church of St. Paul was burnt 'with fire, and therewith moſt part of the 'city: Mauritius then biſhop began, therefore, 'the new foundation of a new church of St. 'Paul; a work that men of that time judged 'would never have been finiſhed, it was to 'them ſo wonderful for length and breadth; '[16] as alſo the ſame was builded upon arches '(or vaults) of ſtone, for defence of fire; which 'was a manner of work before that time un-'known to the people of this nation, and then 'brought from the French, and the ſtone was 'fetcht from Caen in Normandy.'—'St. Mary 'Bow church in London being built much about 'the ſame time and manner, that is, on arches 'of ſtone, was therefore called (ſaith the ſame 'author [f]) New Mary church, or St. Mary-le-'Bow; as Stratford bridge, being the firſt 'builded with arches of ſtone, was therefore 'called Stratford-le-Bow.' This, doubtleſs, is that new kind of architecture the continuer of Bede (whoſe words Malmeſbury hath taken up) intends, where ſpeaking of the Normans' income, he ſaith, 'You may obſerve every where 'in villages churches, and in cities and villages, 'monaſteries erected with a new kind of archi-

[e] Stow's Survey of London, vol. i. p. 638. edit. 1754.
[f] Ibid. p. 542.

ſpeaking doubtfully
part of the choir of
dare conſtantly and
er than the Norman
building it upon
ture, though in uſe
ns long before, yet
d here in England,
it over with them
r Mr. Somner, whoſe
quity has been, and
and is not without
ed in queſtion; but
xon architecture ap-
ill require ſome con-
dmitted as true; and
rom the ſeveral paſ-
the Saxon churches
y timber fabrics, or
ddings among them,
walls only, without
port them, and their
with ſtone. Indeed
uſt account, it may
ner ſearches after the

eſias, in vicis et urbibus
ere conſurgere." Will.
2. edit. Francof. 1601.
y, p. 8.

remains

remains of Saxon architecture in this kingdom; for its neceſſary conſequence will be, that whatever remains of ancient buildings with pillars and arches of ſtone are at this time to be met with among us, muſt have been built either ſince the Norman conqueſt, or at leaſt five hundred years earlier, that is, in the time of the Romans; a poſition that will ſcarcely be allowed by any one who is acquainted at all with our hiſtory in the time of the Saxons.

With regard to their churches being generally of wood, the only authority produced for it is a caſual expreſſion in one of king Edgar's charters concerning the ruinous ſtate of the monaſteries in his time[i]; meaning no more, as I apprehend, than that the churches and monaſteries were in general ſo much decayed, that the roofs were uncovered, or bare to the timber, and the beams rotted by neglect, and grown over with moſs; and not that they were made wholly of wood. It is true indeed ſome of their fabrics ſeem to have been totally formed of timber; Bede[k] ſpeaks of an oratory or chapel of that kind in the very place where St. Peter's church [17] in York now ſtands; it was haſtily erected

[i] "——Quæ velut muſcivis ſcindulis carioſiſque tabulis, tigno tenus viſibiliter diruta." Carta Regis Edgari, Wilkins Concil. vol. i. p. 260.

[k] Bedæ Hiſt. Eccl. lib. ii. cap. 14.

of Edwin king of
urpoſe of baptizing
rmed, by Paulinus
r-day A. D. 627.
to become a Chriſ-
Paulinus, he deter-
zed; and therefore
r that purpoſe. He
nt exigency, and as
but he likewiſe in-
he king was baptized
ſtately and magnifi-
ich that of wood was
ly be uſed for divine
s in building [m]. This
ars during that king's
niſhed he was ſlain;
d finiſhed by Oſwald
nces of timber fabrics
ner oratories even of
d on particular occa-
ch is mentioned by

raci in die ſancto Paſchæ—
am ipſe de ligno citato opere
i. c. 14.
oco et auguſtiorem de lapide
dio ipſum quod prius fecerat

ap. 1. 9. Ingulphi Hiſt.
ſienſ. inter XV. Scriptores,
gl. vol. i. p. 291. lin. 20.
Malmeſ-

Malmeſbury [o], in his life of Aldhelm biſhop of Shireburn, in Dultinge, a village in Somerſetſhire where Aldhelm died; it belonged to the abbey of Glaſtonbury, and the monks there rebuilt it of ſtone. Bede likewiſe tells us, that Finan biſhop of Lindisfarne, or Holy Iſland, built there a church for his epiſcopal ſee, compoſed wholly of ſawn oak, and covered with reed, according to the faſhion of the Scots [p]; and that Eadberct, one of his ſucceſſors, there took off the reed, and covered the whole, both the roof and ſides, with ſheets of lead. However, theſe wooden fabrics, 'tis probable, were not very common, even in thoſe early times of the Saxons; and, as appears by the inſtances produced, ſome of them were intended only for temporary uſe; and the laſt-mentioned church at Lindisfarne was built after a manner peculiar to the Scots. This erroneous account of the Saxon churches being generally of wood, or at leaſt without any pillars or arches of ſtone, Mr. Somner was probably led into, by relying on Mr. Stow, whoſe authority he vouches and implicitly follows; and then miſtaking the ſenſe of that paſſage in king Edgar's charter, applies it to the entire fabrics, which was indeed applicable only to their roofs: and when he comes

[o] Angl. Sacr. vol. ii. p. 23.
[p] Bedæ Hiſt. Eccl. lib. iii. cap. 25.

he architecture in-
hich is there called
new manner of
he novelty of it to
d with pillars and
om the Saxon.
hes were generally
ſo, but that they
me of them vault-
nt teſtimony from
undoubted remains

y, that at the time
he art of conſtruct-
d ſupporting ſtone
well known among
ces of ſuch kind of
the churches and
in the times of the
ding the havoc that
ian churches by the
Saxons themſelves,
being. Bede men-
terbury [q]; that de-
eaſt ſide of the city,
performed her devotions,
anions made uſe of

[q] Lib. v. cap. 26 and 33.

at

at their firſt coming; and the other, that which the king, after his converſion, gave to Auguſtin, and which he repaired and dedicated to our bleſſed Saviour, and made it his archiepiſcopal ſee. Beſides theſe two ancient Roman churches, it is likely there were others of the ſame age in different parts of the kingdom, which were then repaired and reſtored to their former uſe.

Among other fabrics of theſe times may be reckoned the many heathen temples uſed by the idolatrous Saxons: that they were built by the Saxons themſelves will probably be allowed; and that ſome of them were good buildings will hardly admit of any doubt, ſince for that very reaſon pope Gregory adviſed Auguſtin [r] that the temples ought not to be demoliſhed, but only the idols that were in them ſhould be removed and deſtroyed, and then conſecrated to the ſervice of the true God. The particular form in which theſe Saxon temples were built, and wherein they differed from Chriſtian churches in their manner of building, may be difficult to determine with any degree of certainty; but as many of them were afterwards converted to churches [s], I ſee no reaſon to think otherwiſe of them, but that they might be ſimilar in their

[r] Bedæ Hiſt. Eccl. lib. i. cap. 30.
[s] Monaſt. Angl. vol. iii. p. 298.

con-

y in the uſe they were

nverſion, A. D. 561,
about building of
ndation of a new one
Peter and St. Paul[t],
n erecting; and de-
place for himſelf and
nt, and for the arch-
He alſo founded the
Rocheſter[u], and en-
ſee: and by his in-
new biſhopric was
of the Eaſt Saxons,
reigned under him;
fixed at London, he
ndowed the cathedral
heſe were the earlieſt
he converſion of the
her theſe were built by
whether they procured
ntries to build them,
nt to determine, ſince
the general ſtate of
. Now, though the
f theſe three churches
is very conciſe, and

i. cap. 33.
[u] Ibid.

nothing

nothing is there mentioned in expreſs terms of the particular manner, or of the materials with which they were built; yet ſome circumſtances that he relates afterwards ſeem plainly to indicate that they were ſtone buildings, and had both pillars and arches in their compoſition.

To inſtance the church of St. Peter and St. Paul: when Auguſtin died, that church not being finiſhed, he was buried abroad; but as ſoon as it was conſecrated, Bede [19] tells us, that his body was brought into the church and decently interred *in porticu illius aquilonari* [y], in the north portico of the ſame. He further ſpeaks of another portico in the ſame church, in which queen Bertha, king Ethelbert, and other kings of Kent, were buried; this he calls Porticus Sti. Martini [z], to diſtinguiſh it from the former, and was probably the oppoſite or ſouth portico. The word *porticus* occurs ſeveral times in Bede, Alcuin, Heddius, and other ancient Saxon writers, and is generally tranſlated by the Engliſh word porch; and ſo miſleads us to think it ſynonymous with *atrium* or *veſtibulum*, denoting a building without-ſide the church, at the entrance into it: whereas this can by no means be agreeable to Bede's meaning; for in his account of king Ethelbert's interment, he expreſſes himſelf in ſuch terms as will not ad-

[y] Bedæ Hiſt. Eccl. lib. ii. cap. 3. [z] Ibid. cap. 5.

as buried, ſays Bede, *tra eccleſiam*[a]; which as within the church: e burial of archbiſhop ſays, he was buried *uâ omnium epiſcoporum bora depoſita*[b] (in the which all the bodies of bury were interred); d[c] that they were all ortico except Theodore odies were buried *in* h itſelf), becauſe that ently hold any more[d].

To

ap. 5.

enſe of the word *porticus*, mpare the following paſſages writers:—A. D. 721 obiit monaſterio ſuo Beverlac. et " Bedæ Hiſt. Eccl. lib. v. bias Roffenſis epiſcopus, et Apoſt. quam intro eccleſiam ri fecerat." Ibid. cap. 23. ntoniæ epiſcopus "ſepulturæ enſi in parte eccleſiæ boreali, Saxon.—A. D. 1034 obiit "hic jacet in aquilonari æ). Britwoldus Wintonien- biit A.D. 1045; hic ſepultus leſia in parte aquilonari." In ambabus porticibus Co- præcellentiſſimi conjuges." a comitiſſa uxor ejus, qui Ibid. p. 302. In all the above-

To make theſe ſeveral paſſages in Bede conſiſtent, we muſt neceſſarily allow that the royal family of Kent and the firſt eight archbiſhops [20] of Canterbury were all buried in this church; the former in St. Martin's, or the ſouth portico or iſle; Auguſtin and his five immediate ſucceſſors in the north portico or iſle; and Theodore and Berctwald in the body of the church: for when he ſays the two latter were depoſited *in ipſa eccleſia* he certainly means

above-cited places a more conſiderable part of the church is certainly intended by *porticus* than what is commonly underſtood by the *church-porch*, as it is uſually rendered by our eccleſiaſtical writers. It was frequently diſtinguiſhed by the name of ſome ſaint; for we read of Porticus Sti. Martini in St. Auguſtin's church at Canterbury, Porticus Sti. Gregorii in St. Peter's at York, Porticus Sti. Petri at Beverley, Porticus Sti. Pauli in St. Andrew's at Rocheſter; and other diſtinctions of that kind in many of our ancient churches. The reaſon of which appears to be, that they were dedicated to the honour of thoſe ſaints. Thus we find by king Edgar's charter to Thorney abbey, that the church there was dedicated, A. D. 972, to St. Mary, St. Peter, and St. Benedict; i. e. the eaſt part of the choir, where the altar was placed, to St. Mary, the weſtern part to St. Peter, and the north porticus to St. Benedict. Ibid. p. 243.— From all theſe inſtances where the word *porticus* occurs, it appears that the writers meant by it either what is now commonly called the *ſide-iſle* of the church, or ſometimes it may be a particular diviſion of it, conſiſting of one arch with its receſs; as in the following paſſage in Bede's account of the relics and ornaments with which the church of Hexham was furniſhed by Acca, who ſucceeded Wilfred in that biſhopric A. D. 710: "Acquiſitis undecumque reliquiis B. apoſtolorum et martyrum Chriſti in venerationem illorum altaria *diſtinctis porticibus* in hoc ipſum intra muros eccleſiæ poſuit." Bedæ Hiſt. lib. v. cap. 20.

no

on than the nave or
om the ſide-iſles. It
this, which was one
churches, conſiſted of
but how a church of
en ſupported without
e, is not eaſy to con-
ced ſeem neceſſarily to
ark may be extended
's church at York;
magnificent fabric of
27, by king Edwin,
zed[c]. For that it had
pears from Bede's rela-
Edwin, who was killed
"His head," ſays he,
and afterwards carried
leſſed apoſtle St. Peter,
ory's portico[f]."

Other

utus eſt (Ædwinus) majorem
re curavit baſilicam." Bedæ

i regis Eburacum, et inlatum
Petri—poſitum eſt in porticu
Eccl. lib. ii. cap. 20.—Mr.
n Bede, and ſeems to have
aking *porticus* for a building
thence falſely infers, that it
to bury within-ſide. "King
oſited in St. Gregory's porch;
y conclude, and his children

before

Other notices occur in the ſame author of churches built in or near his own time, ſome of which are expreſſly ſaid to have been built of ſtone, as St. Peter's in York laſt mentioned, and the church at Lincoln built by Paulinus, after he had converted Blaecca, prefect or governor of that city, which was a ſtone church of excellent workmanſhip [g]; and thoſe other churches he ſpeaks of might have been of ſtone, for aught that appears to the contrary. Bede is indeed rather ſparing in his deſcription of them; ſo that little is to be collected from him of their manner of building; he ſays nothing in direct terms either of pillars or arches in any of his churches, though the word *porticus*, which he frequently uſes, may be ſaid to imply both; as it certainly does in ſome inſtances, if not in all. He is a little more particular in his account of St. Peter's church in the monaſtery of Wermouth in the neighbourhood of Gyrwi, where he had his education and lived all his days. This was built by the famous Benedict Biſcopius [h]: in the year 675 this abbat went over into France to engage workmen to build his church after the Roman

before mentioned, who are ſaid to have been buried in the church, were only buried in the porch, the cuſtom of that age going no further." Collier's Ch. Hiſt. vol. i. p. 86.

[g] "In qua civitate et eccleſiam operis egregii de lapide fecit." Bedæ Hiſt. lib. ii. cap. 14.

[h] Bedæ Hiſt. Abbatum Wiremuth. et Gyrw. p. 295.

manner

ed), and brought them
rpoſe. He proſecuted
ary zeal and diligence;
he compaſs of a year
re laid, he cauſed the
wine ſervice to be per-
when the building was
ſent over to France for
ſtery of making glaſs
known to the inhabit-
e the windows both of
principal parts of the
hey not only executed,
ation that moſt uſeful

ertain and explicit ac-
in the northern parts of
century, in which both

abbat Benedict, that he firſt
laſs into this kingdom, is by
ius's account of biſhop Wil-
St. Peter's church at York
or eight years before this
en imported from abroad by
rought over the artiſts, who
aking glaſs.—That the win-
glazed in that age abroad, as
from Bede; who, ſpeaking
about a mile from Jeruſa-
were eight windows, which
minated with lamps, which
as that the mount ſeemed in
anctis, cap. 6.

pillars

pillars and arches are expreſsly mentioned. Eddius, who was contemporary with Bede, wrote the life of Wilfrid biſhop of York, and, among other things, informs us of many religious ſtructures erected by that magnificent prelate; ſeveral of which, as appears by his deſcription, were very elegant and ſumptuous buildings; beſides which, he thoroughly repaired the church of St. Peter in York[k], which had received great injuries in the wars between Penda king of Mercia and the Northumbrians, a few years after it was finiſhed; he put on a new roof, and covered it with lead, and glazed the windows[l], about the year 669.

The churches founded by Wilfrid, and particularly deſcribed by Eddius, are the conventual church of Rippon in Yorkſhire, and the cathedral church of Hexham in Northumberland; of the former he gives this account: He raiſed on high and completed the church in Rippon, from the foundations in the ground to its utmoſt height, with hewn ſtone, and ſupported it with various kinds of pillars and porticos[m].—This elegant

[k] Eddii Stephani Vita S. Wilfridi, inter XV. Scriptores, cap. xvi. p. 59. edit. Gale.

[l] "Primum culmina corrupta tecti renovans, artificioſe plumbo puro tegens, per feneſtras introitum avium et imbrium vitro prohibuit, per quod tamen intro lumen radiebat." Ibid.

[m] "In Hrypis baſilicam polito lapide a fundamentis in

[illegible]r it was finiſhed, was [illegible]ſecrated by himſelf, and [illegible]r of St. Peter, in the [illegible], and all the abbats and [illegible]dom. But of all the [illegible]ge, that of St. Andrew [illegible]our particular notice. [illegible]joining territory, was [illegible] of the kings of North- [illegible]ſettled in dower by king [illegible] St. Etheldreda, biſhop [illegible]g's conſent, obtained a [illegible] raiſe it to an epiſcopal [illegible]4, Wilfrid begun the [illegible]ated church, and Eddius [illegible]ation of it in this man- [illegible]ions, [22] and the many [illegible]e artfully diſpoſed, and [illegible]ariety of buildings to be [illegible], and ſupported by ſun- [illegible] many porticos, and ſet [illegible]ngth and height of the [illegible] various mouldings and [illegible]t, and the turnings and

[illegible]catam, variis columnis et por- [illegible]exit et conſummavit." Eddii [illegible]xvii. p. 59.

[illegible]f. Angl. p. 272.—Rich. Prior [illegible]c. lib. i. cap. 2, 3. 7.—Lib. [illegible]

windings

windings of the paſſages, ſometimes aſcending or deſcending by winding ſtairs to the different parts of the building; all which it is not eaſy to expreſs or deſcribe by words, &c. neither is there any church of the like ſort to be found on this ſide the Alpes[o]."

Richard prior of Hexham, who flouriſhed about A. D. 1180, in whoſe time this famous church was ſtanding, though in a decaying ſtate, more fully deſcribes the manner of its building[p]: "The foundations of this church," ſays

[o] "Nam in Haguſtaldenſe adepta regione et (l. a) regina Æthildrite Domino dedicata, domum Domino in honorem beati Aadreæ apoſtoli fabrefactam fundavit: cujus profunditatem in terra cum domibus mirifice politis lapidibus fundatam, et ſuper terram multiplicem domum, columnis variis et porticibus multis ſuffultam, mirabilique longitudine et altitudine murorum ornatam, et variis linearum anfractibus, viarum aliquando ſurſum aliquando deorſum per cochleas circumductam, non eſt meæ parvitatis hoc ſermone explicare quod ſanctus ipſe præſul animarum, a Spiritu Dei doctus, opere facere excogitavit; neque ullam domum aliam citra Alpes montes talem ædificatam audivimus." Eddii Vita Wilfridi, cap. xxii. p. 62.

[p] "Profunditatem ipſius eccleſiæ criptis et oratoriis ſubterraneis, et viarum anfractibus, inferius cum magna induſtria fundavit: parietes autem quadratis et variis et bene politis columpnis ſuffultos, et tribus tabulatis diſtinctos immenſæ longitudinis et altitudinis erexit: ipſos etiam et capitella columpnarum quibus ſuſtentantur, et arcum ſanctuarii hiſtoriis et imaginibus et variis celaturarum figuris ex lapide prominentibus et picturarum et colorum grata varietate mirabilique decore decoravit: ipſum quoque corpus eccleſiæ appenticiis et porticibus undique circumcinxit, quæ miro atque inexplicabili artificio per parietes et cocleas inferius et ſuperius diſtinxit: in ipſis vero cocleis et ſuper ipſas, aſcenſoria

d deep in the earth for
and the paſſages lead-
ere there with great
built under-ground:
of great length and
ght, and divided into
lers, he ſupported by
kinds of well-poliſhed
ls, the capitals of the
d them, and the arch
corated with hiſtorical
and various figures in
and painted with a moſt
urs. The body of the
about with pentices and
bove and below he di-
xpreſſible art, by par-
ng ſtairs. Within the
m, he cauſed flights of

oria, et varios viarum am-
deorſum artificioſiſſime ita
ra hominum multitudo ibi
ſiæ circumdare poſſit, cum
exiſtentium videri queat:
a ſuperius et inferius ſecre-
is porticibus cum maxima
in quibus altaria in honore
ginis Mariæ et S. Michaelis
Bapt. et ſanctorum apoſto-
atque virginum, cum eorum
rari fecit: unde etiam uſque
s et propugnacula ſuperemi-
ſt. lib. i. cap. 3.

ſteps

ſteps and galleries of ſtone, and ſeveral paſſages leading from them, both for aſcending and deſcending, to be ſo artfully diſpoſed, that multitudes of people might be there, and go quite round the church, without being ſeen by any one below in the nave: moreover, in the ſeveral diviſions of [23] the porticos or iſles both above and below, he erected many moſt beautiful and private oratories of exquiſite workmanſhip; and in them he cauſed to be placed altars in honour of the bleſſed Virgin Mary, St. Michael, St. John Baptiſt, and holy apoſtles, martyrs, confeſſors, and virgins, with all decent and proper furniture to each of them; ſome of which remaining at this day, appear like ſo many turrets and fortified places." He alſo mentions ſome other particulars of this church, and concludes with telling us, "It appears from ancient hiſtory and chronicles, that of all the nine monaſteries over which that venerable biſhop preſided, and of all others throughout England, this church of St. Andrew in Hexham was the moſt elegant and ſumptuous, and that its equal was not to be met with on this ſide the Alpes[q]." The ſame hiſtorian further informs us, that there were in his time at Hexham two other churches[r]; one not far

[q] Richard. Prior. Haguſtal. lib. i. cap. 3.
[r] Ibid. cap. 4.

ther church, of admi-
of a tower, and almoſt
our principal points ſo
dedicated to the honour
ary; the other, a little
. Peter; beſides a third
iver Tine, about a mile
edicated to St. Michael
t the general tradition
hurches were founded
iniſhed by his ſucceſſor

om Bede[1], that churches
ry ſcarce in Northum-
e of this century; but
veral very elegant ones
gdom, owing chiefly to
d biſhop of York. This
favour with Oſwi and
mberland, and moſt of
ngdom; by whoſe un-
ds, and plate and jewels,
urniture, he roſe to a
to vie with princes in
and this enabled him to
aſteries, and build ſuch
arts as cannot but excite

[1] lib. iii. cap. 2. line 17.
and lib. iii. cap. 2.

the

the admiration of poſterity[u]. To proſecute theſe great undertakings, he gave all due encouragement to the moſt ſkilful builders and artificers of every kind, eminent in their ſeveral ways, and by proper rewards always kept them in his ſervice, to the great advantage and emolument of his country: ſome of theſe he procured at Canterbury, when he had prevailed on Eddius and Eona to undertake the inſtructing his choirs in the Roman manner of ſinging[v]: other eminent builders and artiſts he invited, or brought over with him from Rome, Italy, France, and other countries for that purpoſe[w]: and, according to [24] Malmeſbury and Eddius, was eminent for his knowledge and ſkill in the ſcience of architecture, and himſelf the principal director in all thoſe works, in concert with thoſe excellent maſters whom the hopes of preferment had invited from Rome and other

[u] The famous abbat Benedict Biſcopius, ſometime companion of Wilfrid in his travels, was about that time engaged in the ſame noble deſigns, and founded the monaſteries of St. Peter and St. Paul at Wermouth and Gyrwi.

[v] "Cum cantoribus Ædde et Eona, et cæmentariis, omniſque pene artis miniſterio in regionem ſuam revertens, cum regula Benedicti inſtituta eccleſiarum Dei bene melioravit." Eddii Vit. S. Wilfridi, cap. xiv. Bedæ Hiſt. Eccl. lib. iv. cap. 2.

[w] "De Roma quoque, et Italia, et Francia, et de aliis terris ubicumque invenire poterat, cæmentarios, et quoſlibet alios induſtrios artifices ſecum retinuerat, et ad opera ſua facienda ſecum in Angliam adduxerat." Richard. Prior. Hagulſt. lib. i. cap. 5.

excellent plans which
of all his works the
e firſt and moſt ſump-
rs, was never equalled
lom whilſt the Saxons
deed, there was no
ment of Chriſtianity
hoſe polite and elegant
nd adorn the country
reat advances as during
favour. Neither was
e kingdom of North-
dities and reputation for
pect in the other king-
Wulfere and Ethelred
invited him thither to
fice among them, and
tions in founding ſeve-
o happily finiſhed the
chy, by preaching the
of the South Saxons,
the counties of Surry
e which remained till
for which end he had

edificia minaci altitudine mu-
m expolivit, arbitratu quidem
ariorum, quos ex Roma ſpes
erio, &c." Will. Malmeſb.
2. Eddii Vit. S. Wilfridi,

been

been kindly entertained by king Edilwalch, who gave him the peninſula of Seleſea [y]; where alſo he founded a monaſtery, in which the epiſcopal ſee was at firſt placed, but afterwards removed to Chicheſter. And that the church and monaſtery at Ely, founded by St. Etheldreda, were built under his direction ſeems highly probable, as from many other circumſtances, ſo in particular from what is related by the Ely hiſtorian [z]; viz. That he ſpent a conſiderable time with her on her coming to Ely, in ſettling the economy of her convent, was entruſted with the whole conducting of her affairs, and (if I rightly underſtand his meaning) formed the plan of her monaſtery; though the neceſſary funds for car-

[y] Bedæ Hiſt. Eccl. lib. iv. cap. 13. Eddii Vit. S. Wilfridi, cap. xl.

[z] "Solus autem Wilfridus pontifex, quem virgo regina præ omnibus in regno dilectum et electum habuerat, ſuis tunc neceſſitatibus proviſorem adhibuit, jura illic adminiſtravit epiſcopalia; a quo, ſicut in Beda legitur, facta eſt abbatiſſa." Lib. Elien. MS. lib. i. cap. 15.

"Poſt modicum fratris ſui memorati regis Aldulfi auxiliis majore inibi (in Ely) conſtructo monaſterio virginum Deo devotarum perplurium, mater virgo et exemplis vitæ cœpit eſſe et monitis, quarum uſibus ex integro inſulam conſtituit." Ibid.

"Sanctus Wilfridus—ut eam in Ely deſcendiſſe cognoverat, feſtinus advolat, de animæ commodis, de ſtatu mentis, de qualitate converſationis tractatur. Deinde in abbatiſſæ officio eam gregemque illic adunatum conſecravit, *locum ſua diſpoſitione conſtituit*, ſeque in omnibus ſolicitum exhibuit; ubi vitam non ſolum ſibi, ſed cunctis ibidem exiſtentibus utilem aliquanto tempore duxit; a quo ipſa plurimum regendi conſilium et vitæ ſolatium habuit." Ibid. cap. xvi.

rying

lls us, were ſupplied
king of the Eaſt
conſiderable ruins of
ſtery at Ely ſtill in
urch that belonged to
hat was, we ſhall be
me when we come to
ble remains, and ſhall
cription of them [25]
In the mean time I
rther obſervations on
among the Saxons, and
opinion which ſome
of their churches and
were uſually wooden
has no foundation in
at very elegant ſtone
illars and arches were

8th century the ſame
was uſed here in Eng-
aking its way into the
his iſland; for Bede
r 710 Naiton king of
rote to Ceolfrid abbat
among other things,
a church of ſtone to

[25] lib. v. cap. 21.

the

the honour of St. Peter; requeſting, at the ſame time, to ſend him ſome artificers to build it after the *Roman* manner. Hence it ſhould ſeem that the ſtyle of architecture generally uſed in that age in England was called the Roman manner, and was the ſame that was then uſed at Rome in Italy, and in other parts of the empire.

About the ſame time, A. D. 716, Ethelbald king of Mercia founded the monaſtery of Croyland in Lincolnſhire[c]. The ſoil was marſhy, and not well able to ſupport a fabric of ſtone: in which circumſtances a timber building might be thought moſt expedient, on account of its lightneſs, had ſuch been generally uſed in that age. However, we find the king cauſed a vaſt number of large oaken piles to be driven into the ground, and more ſolid earth to be brought in boats nine miles by water, and laid thereon, to make it the more ſound and commodious for building; and then laid the foundation of the church of ſtone, which he finiſhed, and alſo all the neceſſary offices of that monaſtery, on which he beſtowed many ornaments and privileges, and liberally endowed it.

But perhaps one of the moſt complete Saxon churches that we have any authentic account of,

[c] Ingulphi Hiſt. Croyland. p. 4.

is

[illegible] York, as it was rebuilt [illegible] 8th century. The [illegible] king Edwin, and [illegible] king Oſwald, and af- [illegible] op Wilfrid, as men- [illegible] ved great damage by a [illegible] year 741 [d], archbiſhop [illegible] to that ſee A.D. 767, [illegible] holly down and rebuild [illegible] a noble family, and a [illegible] nger days he was ſent [illegible] ery, where, making a [illegible] ing, he was ordained [illegible] a prieſt; being taken [illegible] op Egbert, to whom [illegible] lood, he was by him [illegible] hip of the celebrated [illegible] employed himſelf in [illegible] mmar, rhetoric, and [illegible] ronomy, natural phi- [illegible] afterwards travelled, [illegible] e moſt eminent ſeats [illegible] as ſolicited by ſeveral [illegible] declined it; and re- [illegible] [26] with him a fine [illegible] met with in his tra- [illegible] made archbiſhop of

[illegible] nelm. & Hoveden ad an- [illegible] aſt. p. 627.

York.

York. Finding his church in a ruinous condition, occaſioned probably by the late fire, and perhaps not ſufficiently repaired ſince that accident, he determined to take it wholly down, and to rebuild it. The principal architects he employed in that work were two of his own church, and who had received their education under him, namely, Eanbald (who afterwards ſucceeded him in the ſee of York) and the famous Alcuin; both of them reckoned among the moſt learned men of that age; who, with great zeal and unanimity, begun, carried on, and finiſhed it in a few years; and, as appears by the deſcription, executed the work in a moſt ſumptuous and magnificent manner. Albert juſt lived to ſee his church completed: for growing old and infirm, he either reſigned his ſee, or took Eanbald, his intended ſucceſſor, for his coadjutor in the epiſcopal office, for the three or four laſt years of his life; and they both aſſiſted at the conſecration of it only ten days before his death, which happened, according to Alcuin, November the 8th, 780. His noble collection of books he depoſited in the library at York, probably the ſame which is ſaid to have been founded by archbiſhop Egbert [c]; but which he greatly augmented by the addition of all thoſe he had pro-

[c] Willielm. Malmeſburienſ. de Pontificibus Angl. lib. iii. f. 153.

cured

oad; and committed
e learned Alcuin, who
memory of his pa-
e higheſt claſs amongſt
ge for learning, piety,
s at the ſame time left
church, which I ſhall
ords [f].

here given, in which
nd requiſites of a com-
are expreſſed, pillars,
indows, porticos, gal-
tars, with their proper

ſtructura diebus
epta, peracta, ſacrata.
lidis ſuffulta columnis,
is arcubus, intus
as atque feneſtris,
get circumdata multis,
olaria tectis,
ornatibus aras.
m, doctore jubente,
Alcuinus, ambo
ente ſtudentes.
o cum præſule templum
auderet ultima vitæ
æ ſacraverat almæ."

Albert, and his rebuilding
extracted from Alcuin's poem
Pontificæ Ebor. publiſhed by Dr.
his life is more fully wrote.
mentioned by biſhop Godwin,
though his great learning,
deſerve to have his name

ornaments

ornaments and decorations, the reader will in ſome meaſure be able to form a judgment of the whole, and be apt to conclude that architecture was carried in that age to ſome conſiderable degree of perfection.

Mr. Walpole, in his Anecdotes of Painting in England, and incidental notes on other Arts, obſerves[g], "that as all the other arts were formerly confined to cloiſters, ſo alſo was architecture too; and that when we read that ſuch a biſhop or ſuch an abbat built ſuch and ſuch an edifice, they often gave the plans as ell as furniſhed the neceſſary funds." The juſtneſs of this obſervation appears in this inſtance of rebuilding [27] St. Peter's in York, of which Eanbald and Alcuin were the chief architects; in that of the church belonging to Gyrwi monaſtery, built by abbat Benedict Biſcopius; and thoſe of the churches of Rippon, Hexham, and Ely, by biſhop Wilfrid; and in many other inſtances that occur in hiſtory, ſome of which may be taken notice of afterwards. And indeed it is highly probable that the principal architects of many or moſt of our beſt churches and monaſteries, both in this and ſucceeding ages, were ſome or other of thoſe religious ſocieties themſelves, who, generally ſpeak-

[g] Vol. i. p. 110.

ing,

r artiſts and workmen
o execution; and even
rt ſupplied out of their
legant and polite arts,
ture and painting, were
roved.

e frequent and almoſt
this kingdom by the
greateſt diſorder and con-
brought it almoſt to the
nd its neceſſary attend-
nd deſtruction of our
and other edifices, both
h the ſlaughter of the
greateſt part of the
Meanwhile arts and
aſt century had been in
tion, began to be neg-
learning loſt their pro-
minds, and were ſinking
d contempt [h]. In the
calamities, however, it
de to the throne Alfred,
Great [i]. The vigorous
eſcue his country from
barous invaders of it, and
ner luſtre, deſerve the

[h] Aſſer de Geſtis Alfredi, p. 27.
[i] Ingulf. Hiſt. Wigorn. A. D. 871.

higheſt

higheſt encomiums. Engaged as he was in continual wars, during his whole reign of near thirty years, he never ceaſed to exert his utmoſt endeavours to reſtore religion and learning, to promote commerce, to cultivate and improve all the fine and elegant arts [k]. His court was the reſort of learned men of all profeſſions, as well his own ſubjects as foreigners, invited thither from the neighbouring kingdoms, and retained there by proper rewards [l]. Among his other accompliſhments, he was ſkilful in architecture, and excelled his predeceſſors in elegance of building and adorning his palaces [m]; in conſtructing large ſhips for the ſecurity of his coaſts [n], and erecting caſtles in convenient parts of the kingdom. Indeed architecture before this time had been almoſt wholly confined to religious ſtructures; but now was, by Alfred and his two immediate ſucceſſors, chiefly applied to military purpoſes, in erecting fortreſſes and towers, and in building and repairing walled towns, become neceſſary to curb the inſolence and perfidy of the Danes; and thus by adding to the defence and ſecurity, he alſo greatly improved the face of the country [o]. He

[k] Matth. Weſtm. ad an. 888.
[l] Ingulphi Hiſt. p. 27. edit. Gale.
[m] Flor. Wigorn. ad an. 871 & 887.
[n] Matth. Weſtm. ad an. 897.
[o] Ingulphi Hiſt. p. 27.

pairing of churches, , and reſtored ſome reat works he allotted, a conſiderable part of aiſchiefs the kingdom nſe, and the evils too l, and indeed required o it; for it is certain genius nor the active fred himſelf were [28] emove them. Part of s carried on by his ſuc-

ſucceeded him in the r to his father in learn- artial glory[r]. His ge- rchitecture, but it was lt fortreſſes in different encompaſſed cities and nd other means of de- lden incurſions of the hands he wreſted the ngles and Northumber- ots and Welſh to own

d an. 888.
Vigorn. ad an. 901. Ingulphi

his

ve repaired
fter it had
whether is
learning, or
ear. Some
ere founded
Athelſtan [u],
e more ge-
ved for the

more than
chiefly ſuch
s, and were
rgy, or had
may more
d only, and
ever, ſeveral
time; and
appears that
ecture had
t time in-
Ramſey in

igorn. ad an.

d an. 939—
ſale, inter xv.

957.—"Non
ion emendaret
. 33.

Hunt-

[illegible] one of these; and was [illegible] erman of all England, [illegible] he assistance of Oswald [illegible] fterwards archbishop of [illegible] nd the church belonging [illegible] new built under the di- [illegible] of the monks of Wor- [illegible] that purpose. This [illegible] years in building, was [illegible] 4, and in the same year, [illegible] r, with great solemnity, [illegible] hen raised to the archi- [illegible] assisted by Alfnoth bishop [illegible] presence of Ailwin and [illegible] description given of this [illegible] f that abbey [x], it appears [illegible] vers raised above the roof, [illegible] st end of the church, af- [illegible] ect at a distance to them [illegible] sland; the other, which [illegible] rted by four pillars in the [illegible] where it divided in four [illegible] ogether by arches, which

[illegible] xx. p. 399. inter xv. Scriptores, [illegible]

[illegible] is tectorum culminibus emine- [illegible] occidentem in fronte basilicæ [illegible] m a longe spectaculum præbe- [illegible] dæ structuræ medio columnas [illegible] d aliam arcubus sibi invicem [illegible] deprimebat." Ibid.

extended

extended to other adjoining arches, to keep them from giving way." From this paſſage one may eaſily collect, that the plan of this new church was a croſs, with ſide-iſles, and was adorned with two [29] towers, one in the weſt front, and the other in the interſection of the croſs; a mode of building, I apprehend, which had not then been long in uſe here in England; for it is obvious to remark, that in the deſcriptions we have remaining of the more ancient Saxon churches, as particularly thoſe of St. Andrew's at Hexham and St. Peter's at York[y], fully enough deſcribed; not a word occurs, by which it can be inferred that theſe, or indeed any other of them, had either croſs buildings or high towers raiſed above the roofs; but, as far as we can judge, were moſtly ſquare[z], or rather oblong buildings, and generally turned circular at the eaſt end[a]; in form nearly, if not exactly, reſembling the *baſilicæ*, or courts of juſtice in

[y] See p. 34. 45.

[z] St. Peter's at York, begun by king Edwin A. D. 627, is particularly reported by Bede to have been of that form; "per quadrum cœpit ædificare baſilicam." Bedæ Hiſt. Eccl. lib. ii. cap. 14.

[a] An ancient church at Abbendon, built about the year 675, by Heane the firſt abbat of that place, was an oblong building, 120 feet in length; and, what is ſingular, was of a circular form on the weſt as well as on the eaſt.—"Habebat in longitudine 120 pedes, et erat rotundum tàm in parte occidentali quàm in parte orientali." Monaſt. Angl. vol. i. p. 98.

the Roman empire;
in fact converted into
the first establishment of
stantine the Great; and
were constructed on the
of its manifest utility for
emblies. Hence *basilica*
hat and several succeed-
church, and continued
of our churches was
basilicæ differed in their
from the *templa*; for the
re on the outside of the
ntly their porticos ex-
but the pillars of the
nd their porticos open
or main body of the
ntrance also was on one
terminating in a semi-
ceive, was the general
on churches. The plan
urch at Ely, founded
ys a good idea of it;
circular end having been
as I find, in the year
ding, ending also in a
its room. The original
tted lines at *a*, Pl. 5.

col. 780. edit. Gibson.

It

It is highly probable that the uſe of bells gave occaſion to the firſt and moſt conſiderable alteration that was made in the general plan of our churches, by the neceſſity it induced of having ſtrong and high-raiſed edifices for their reception. The æra indeed of the invention of bells is ſomewhat obſcure[c]; and it muſt be owned that ſome traces of them may be diſcovered in our monaſteries even in the ſeventh century[d]; yet I believe one may venture to aſſert, that ſuch large ones as required diſtinct buildings for their ſupport, do not appear to have been in uſe among us till the tenth century; about the middle of which we find ſeveral of our churches were furniſhed with them, by the munificence of our kings[e]. And the account we have of St. Dunſtan's gifts to Malmeſbury abbey, by their hiſtorian, plainly ſhows they were [30] not very common in that age; for he ſays[f], the liberality of that prelate conſiſted

[c] Vid. Spelmanni Gloſſ. ad Campana.

[d] Bedæ Hiſt. lib. iv. cap. 23.

[e] "Ethelſtanus rex (circa A. D. 935) dedit quatuor magnas campanas Sto. Cuthberto." Monaſt. Angl. vol. i. p. 40. lin. 52.—"Rex Eadredus duo ſigna non modica eccleſiæ Eboracenſi donavit." Matth. Weſtm. ad an. 946.—"Rex Edgarus, circa A. D. 974, eccleſiæ Rameſienſi dedit—duas campanas, 20 librarum pretio comparatas." Hiſt. Rameſien. cap. xxii. edit. Gale.

[f] S. Dunſtanus—"in multis loco munificus, quæ tunc in Anglia magni miraculi eſſent, decuſque et ingenium conferentis offerre crebro. Inter quæ ſigna ſono et mole præſtan-

[illegible]gs as were then won-
[illegible]ngland; among which
[illegible]ls and organs he gave
[illegible]riod they became more
[illegible]e common furniture to

[illegible]ſt ſuggeſted the neceſ-
[illegible]promiſed to the imagi-
[illegible] and extraordinary, in
[illegible]ey were capable of pro-
[illegible] loftineſs and variety of
[illegible] improved, and towers
[illegible]eceſſary uſe[g], but often
[illegible]ment, in different parts
[illegible]icularly when the plan
[illegible] the uſefulneſs of ſuch
[illegible] the interſection of the
[illegible] the whole, by its in-

[illegible] Malmeſb. de Pontif. lib. v.
[illegible]3.—" Dunſtanus, cujus in-
[illegible]n.)—fecit organa et ſigna duo
[illegible]fectorio." Will. Malmeſb.
[illegible]324. edit. Galei.—" Athel-
[illegible]Alrendon, regnante Edgaro rege,
[illegible]domo (Dei) poſuit, cum aliis
[illegible]feciſſe perhibetur." Mon.

[illegible]rticular tower allotted for the
[illegible] diſtinct ſeparate building of
[illegible]joined to the church, ſo as
[illegible]ually at the weſt end.—Vid.
[illegible]n. 42.

cumbent

cumbent weight on that part[h]. This is the ſhort hiſtory of the origin of towers and ſteeples; which always have been, and ſtill are, conſidered as the pride and ornament of our churches. Poſſibly theſe innovations might begin under king Alfred: the encomiums beſtowed on him as an architect[i] look that way, and ſeem to point at ſome notable improvements in that art in his time; perhaps from models imported from abroad by ſome of the learned foreigners he uſually entertained in his court. However, there is room enough for panegyric on that head[k], without aſcribing to him "the re-edifying and reſtoring almoſt every monaſtery in his dominions, which either the prevailing poverty of the times, or the ſacrilegious fury of the Danes, had brought to ruin; his building many and improving more[l]:" all which may with great truth and propriety be applied to king Edgar: it is ſufficient to ſay, there were two monaſteries undoubtedly of Alfred's foundation, Athelney and Shafteſbury. Of the former ſome account is given by Malmeſbury[m]; it was ſituate on a

[h] See this explained by Sir Chriſtopher Wren, in his Letter to Biſhop Sprat, in Widmore's Hiſt. of Weſtminſter Abbey, p. 53.

[i] "In arte architectonica ſummus." Malmeſb. de Reg. Angl.

[k] Flor. Wigorn. ad an. 887.

[l] Biographia Britan. under Ælfred.

[m] Monaſt. Angl. vol. i. p. 202.

ſmall

[illegible]erſetſhire, containing
[illegible]ound, ſurrounded with
[illegible]h rendered it difficult
[illegible]unded it there in pur-
[illegible]as it had once afforded
[illegible] of his great diſtreſs:
[illegible]nt of its confined ſitu-
[illegible] conſtructed in a new
[illegible]our piers firmly fixed
[illegible]d the whole ſtructure,
[illegible] a circular form in its
[illegible]31] church was pro-
[illegible]ays in architecture; a
[illegible]ned piece, a ſpecimen
[illegible] introduced, in which
[illegible]diments of a croſs and
[illegible] find were afterwards
[illegible]ion, and were the fa-
[illegible]n the next age; as ap-
[illegible]rch at Ramſay above

[illegible]mains of theſe ancient
[illegible]or had our eccleſiaſtical

[illegible]m pro anguſtia ſpacii modi-
[illegible] compactam; quatuor enim
[illegible]nt machinam, quatuor can-
[illegible]u ductis." Ibid.—It is not
[illegible]n, whether it was of ſtone or
[illegible] for the pillars or ſupporters,
[illegible]ather way.

writers

writers been more expreſs, we might at this time have been able to ſpeak with greater certainty concerning them: but monuments of that kind are very rare[p], and what deſcriptions we have are moſtly expreſſed in ſuch general terms as give little or no ſatisfaction in the particulars we want to know. Sir Chriſtopher Wren, ſpeaking of the old abbey church of Weſtminſter, built by king Edgar, gives his opinion of what kind of architecture the Saxons uſed[q]: "This, 'tis probable, was a good ſtrong building, after the manner of the age, not much altered from the Roman way. We have ſome

[p] The Saxon way of building was, as Sir Chriſtopher Wren obſerves, very ſtrong. There were many cathedral and conventual churches of that kind at the time of the Conqueſt, which might therefore probably have continued to this day, had they not been pulled down, or ſuffered to run to ruin by neglect: one principal cauſe of which was the removal of the biſhops' ſees (ſome of which had been placed in villages or ſmall towns) to cities and more populous places, by the council of London, A. D. 1078. This occaſioned the old Saxon cathedrals in the deſerted ſees to be neglected and fall to decay; and in thoſe places where they were ſuffered to continue, they were ſoon after demoliſhed, to make room for the more ſtately fabrics of the Normans; except in ſome few inſtances, where perhaps ſome parts of the old Saxon fabrics may be found incorporated with the then new works of the Normans. The ruin of the reſt is eaſily accounted for, conſidering what havoc was made of them at their ſurrender, and the effectual means uſed by the viſitors appointed by king Henry VIII. to deſtroy them. See Willis's Hiſt. of Abbies, vol. i. p. 180, 181. and vol. ii. Pref. p. 7.

[q] Letter to the Biſhop of Rocheſter, in Wren's Parentalia, and in Widmore's Hiſt. of Weſtm. Abbey, p. 44.

forms

[illegible]xon way, which was [illegible]rs (ſtronger than Tuſ- [illegible]ded arches, and win- [illegible]eſter cathedral of old, [illegible] royal chapel in the [illegible]n, the chapel of St. [illegible]riſt-church in Oxford, [illegible], and divers others I [illegible]re the Conqueſt; and [illegible] in king Rufus's time. [illegible]ere without buttreſſes, [illegible]he windows were very [illegible]king Alfred is praiſed [illegible]keep in the lamps in [illegible]ent architect, I doubt, [illegible]ch ſpecimens of build- [illegible]ed were built before the [illegible]ourſe naturally led him [illegible] inſtances he brings [illegible] after that period: by [illegible] his own opinion, that [illegible] architecture was the

[illegible]lattiſed.) If the meaning [illegible]fred's time were not glazed [illegible]ake. See p. 32, note i.

Improvements

Improvements in Architecture by the Normans.

OUR hiſtorians [32] expreſsly mention a new mode of architecture brought into uſe by the Normans, and particularly apply it to the abbey church at Weſtminſter, built by king Edward the Confeſſor, *circa* A. D. 1050, in which he was buried[s]; and afterwards ſpeak of it as the prevailing mode throughout the kingdom[t]. This account has not a little perplexed our modern critical inquirers, who are at a loſs to aſcertain the real difference between the Saxon and Norman mode of building.

In order, therefore, to reconcile theſe ſeemingly different accounts, it is proper to obſerve, that the general plan and diſpoſition of all the principal parts in the latter Saxon and earlieſt Norman churches was the ſame: the chief entrance was at the weſt end into the nave; at the upper end of that was a croſs, with the arms of it extending north and ſouth, and the head

[s] "Sepultus eſt (rex Edwardus) Londini in eccleſia, quam ipſe novo compoſitionis genere conſtruxerat; a qua pòſt multi eccleſias conſtruentes, exemplum adepti, opus illud expenſis æmulabantur ſumptuoſis." Matth. Paris Hiſt. p. 1. "Eccleſiam ædificationis genere novo fecit." W. Malmeſb. de Geſt. Reg.

[t] "Videas ubique in villis eccleſias, in vicis et urbibus monaſteria, novo ædificandi genere conſurgere." Malmeſb. ibid. p. 102.

(in

towards the east, end-
lar form: and in the
a tower; another was
metimes two, for the
metry), to contain the
en the whole build-
with inner porticos;
uare, or angular, and
the arches and heads
ws were all of them
ts it may perhaps be
considerable difference
Norman architecture.
ver, I apprehend there
istinction to entitle the
ding, as our historians
ormer.

before the ruin of their
ves[u], had greatly fallen
nceſtors in religion and
on had gained the aſ-
character was at the
living they were luxu-
h their houſes were at
and mean buildings[v].

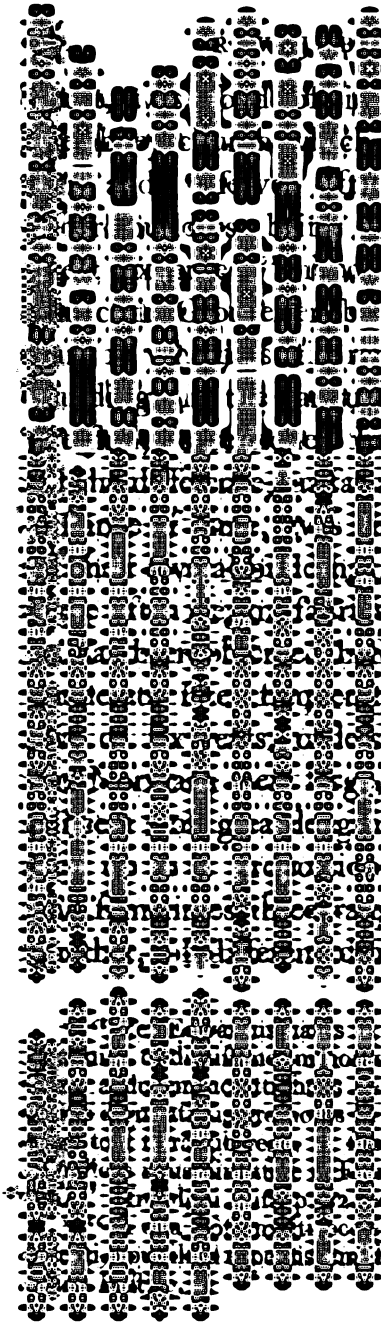
The

totos ſumptus abſumebant:
qui amplis et ſuperbis ædi-
Normanni erant tunc et ſunt
cibis citra ullam nimieta-
tem

The Normans, on the contrary, were moderate and abſtemious, and delicate withal in their diet; fond of ſtately and ſumptuous houſes; affected pomp and magnificence in their mien and dreſs, and likewiſe in their buildings, public as well as private. They again introduced civility and the liberal arts, reſtored learning, and endeavoured to raiſe again religion from the languid ſtate into which it was fallen: to this end they repaired and enlarged the churches and monaſteries, and erected new ones every where, in a more ſtately and ſumptuous manner, than had been known in theſe kingdoms before. This is what our hiſtorians take notice of, and call it a new manner of building; we ſtyle it now the Norman architecture: the criterion of which is, I conceive, chiefly its maſſiveneſs and enlarged dimenſions, in which it far exceeded the Saxon. Some ſpecimens of this Norman kind of building had indeed been produced a little time before the Conqueſt, owing to our communication with the Normans, whoſe cuſtoms and manners king Edward, who had been educated in that

tem delicati. Domi ingentia ædificia (ut dixi) moderatos ſumptus moliri, paribus invidere ſuperiores prætergredi velle, &c. Religionis normam in Anglia uſque quaque emortuam adventu ſuo ſuſcitarunt; videas ubique in villis eccleſias, in vicis et urbibus monaſteria novo ædificandi genere conſurgere, recenti ritu patriam florere, ita ut ſibi periiſſe diem quique opulentus exiſtimet, quem non aliqua præclara magnificentia illuſtret." Ibid. p. 102.

court,



oducing*;—ſuch was
he erected at Weſtmin-
wards as a pattern to
valled by many, at a
alſo was St. Peter's
t about the ſame time,
maining: this mode of
e of profeſſed artiſts,
ſame with the Saxon:
as appears to us at this
the magnitude or ſize
The Saxon churches
, and well conſtructed,
ore; but generally of a
y begun and finiſhed in
time. The works of
ſumptuous, and mag-
and breadth, and car-
able height, with two
ges of pillars one over
menſions, connected to-

* Anglia, ſed nutritus in Nor-
us, pene in Gallicum tranſi-
Normannia plurimos, quos
immenſum exaltabat—cœpit
aliis Normannis introductis
ncorum mores in multis imi-
dit. Gale.
ſias conſtruentes, exemplum
tabantur ſumptuoſis." Matth.

gether

gether by various arches [y] (all of them circular); forming thereby a lower and upper portico, and over them a gallery; and on the outſide three tiers of windows: in the centre was a lofty ſtrong tower, and ſometimes one or two more added at the weſt end, the front of which generally extended beyond the ſide-iſles of the nave or body of the church.

The obſervation made on rebuilding St. Paul's in king William Rufus's time, after the fire of London in 1086, by Mauritius, biſhop of that ſee, viz. "That the plan was ſo extenſive, and the deſign ſo great, that moſt people who lived at that time cenſured it as a raſh undertaking, and judged that it never would be accompliſhed [z];" is in ſome meaſure applicable to moſt of the churches begun by the Normans.—Their plan was indeed great and noble, and they laid out their whole deſign at firſt; ſcarcely, we may imagine, with a view of ever living to ſee it

[y] "Diverſis fultum columnis, ac multiplicibus volutum hinc et inde arcubus:" as Sulcardus, a monk of Weſtminſter, deſcribes the abbey church there, built by Edward the Confeſſor; which was of this kind. Widmore's Hiſt. of Weſtminſter Abbey, p. 10.

[z] "Nova fecit (Mauritius) fundamenta tam ſpacioſa, ut qui ea tempeſtate vixerunt plerique cœptum hoc ejus tanquam temerarium et audax nimium reprehenderent, nunquam futurum dicentes, ut molis tam ingentis ſtructura aliquando perficeretur." Godwin de Præſul. Angl. p. 175.

time: their way there-
n at the eaſt end, or the
vas finiſhed, and covered
en conſecrated; and the
on as far as they were
eir ſucceſſors to be com-
obſervable, that all our
the abbey churches, be-
chial churches, were ei-
greatly improved within
er the Conqueſt, and all
ntroduced into this king-
y appear on examining
veral foundations[a]. It
firſt Norman kings to
r Saxons from all places
admit none but foreign-
almeſbury, who lived in
obſerves, "That in his
ne Engliſhman poſſeſſed
or profit under the go-
onſiderable office in the
church."

be found in Dugdale's Monaſ-
s Angliæ, Willis's Hiſtory of
e, promoted to the ſee of Can-
dation of a new church there.
ork 1070—Walcher biſhop of
f Wincheſter 1070—Remigius
em foreigners, did the like in
he reſt.

church[b]." The biſhoprics and all the beſt eccleſiaſtical preferments were filled by thoſe foreigners, and the eſtates of the Saxon nobility were divided among them. Thus being enriched and furniſhed with the means, it muſt be owned, they ſpared neither pains nor coſt in erecting churches, monaſteries, caſtles, and other edifices both for public and private uſe, in the moſt ſtately and ſumptuous manner. And I think we may venture to ſay, that the circular arch, round-headed doors and windows, maſſive pillars, with a kind of regular baſe and capital, and thick walls, without any very prominent buttreſſes, were univerſally uſed by them to the end of king Henry the Firſt's reign, A. D. 1134; and are the chief characteriſtics of their ſtyle of building: and among other peculiarities that diſtinguiſh it, we may obſerve, that the capitals of their pillars were generally left plain, without any manner of ſculpture; though inſtances occur of foliage and animals on them; as thoſe on the eaſt ſide of the ſouth tranſept at Ely. The body or trunk of their vaſt maſſive pillars were uſually plain cylinders, or ſet off only with ſmall half-columns united

[b] "Anglia facta eſt exterorum habitatio, et alienigenarum dominatio; nullus hodie Anglus dux, vel pontifex, vel abbas; advenæ quique divitias et viſcera corrodunt Angliæ; nec ſpes ulla eſt finiendæ miſeriæ." Malmeſb. de Reg. Angl. p. 93.

mes to adorn them they
inding round them, and
rk overſpreading them;
t Durham, and the firſt
anterbury. As to their
vere for the moſt part
ſome of their principal
e chief entrance at the
moſt expoſed to view,
ed with ſculpture of a
e *cheveron work* or *zig-*
t common of any; and
ſing and falling, jetting
d alternately, in a waving
—the *embattled frette*, a
med by a ſingle round
e face of the arch, mak-
roſſings always at right
intermediate ſpaces into
n above and below; ſpe-
ornament appear on the
dle of the weſt front at
he ruinous part of the
he great weſtern tower at
ette, where the ſame kind
5] return forms the ſide of
and conſequently encloſes
n that figure;—the *nail-*
eads of great nails driven
in

in at regular diſtances, as in the nave of old St. Paul's, and the great tower at Hereford (all of them found alſo in more ancient Saxon buildings);—the *billeted moulding*, as if a cylinder ſhould be cut into ſmall pieces of equal length, and theſe ſtûck on alternately round the face of the arches; as in the choir of Peterborough, at St. Croſs, and round the windows of the upper tire on the outſide of the nave at Ely: this latter ornament was often uſed (as were alſo ſome of the others) as a *faſcia*, *band*, or *fillet*, round the outſide of their buildings. Then to adorn the inſide walls below, they had rows of little pillars and arches; and applied them alſo to decorate large vacant ſpaces in the walls without: and the *corbel table*, conſiſting of a ſeries of ſmall arches without pillars, but with heads of men and animals, ſerving inſtead of corbels or brackets to ſupport them, which they placed below the parapet, projecting over the upper, and ſometimes the middle tire of windows;—the *hatched moulding*, uſed both on the faces of the arches, or for a *faſcia* on the outſide; as if cut with the point of an ax at regular diſtances, and ſo left rough;—and the *nebule*, a projection terminating by an undulating line , as under the upper range of windows at Peterborough. To theſe marks that diſtinguiſh the Saxon or Norman ſtyle, we may add that they

[illegible] *niches* with canopies), [illegible] r indeed any ſtatues to [illegible] the outſide, which are [illegible] hat is now called the [illegible] ll figures we ſometimes [illegible] r-ways, ſuch as is that [illegible] erebert Loſing over the [illegible] Norwich, ſeemingly of [illegible] mall figure of our Sa- [illegible] uth doors at Ely, &c. [illegible] heſe are rather mezzo- [illegible] d it is known that they [illegible] with profuſion; as in [illegible] gateway at Bury, and [illegible] Ely. Eſcutcheons of [illegible] ver, ſeen in theſe fa- [illegible] enough in after times: [illegible] tracery in their vault- [illegible] icularities in the Saxon [illegible] ilding, however minute [illegible] ance, yet will be found [illegible] y contribute to aſcertain [illegible] irſt ſight[c].

[illegible] s on the difference between the [illegible] in the Conqueror's reign and [illegible] ay be met with in the account [illegible] f Canterbury, of the fire that [illegible] and burnt the choir, and of [illegible] Scriptores, col. 1302. lin. 43.

It

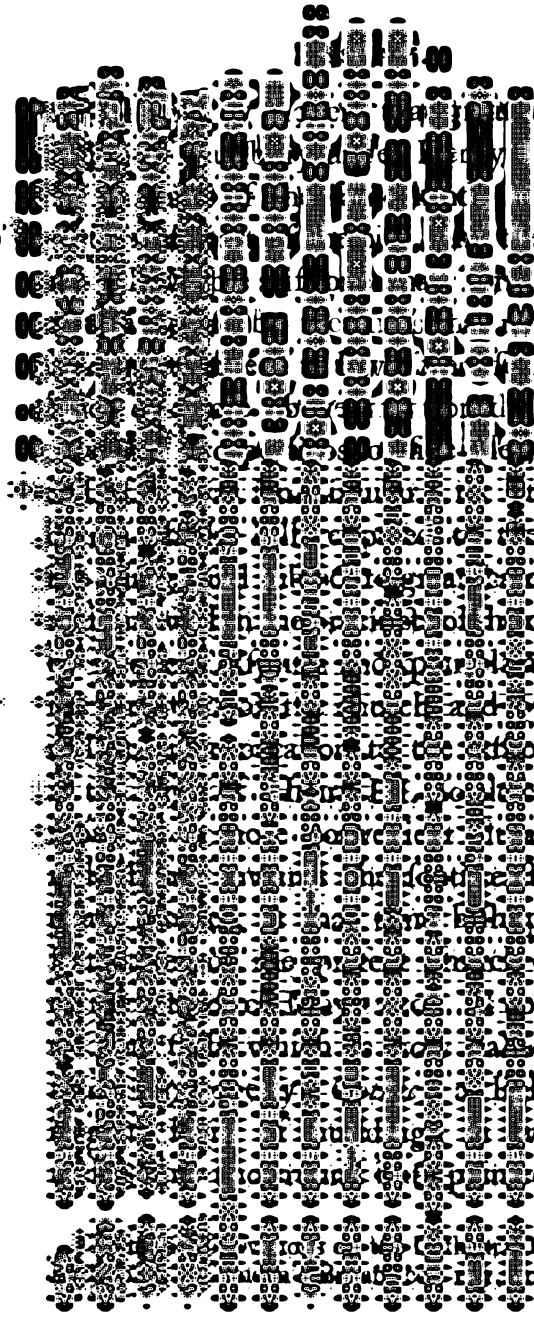
It cannot be expected we ſhould be able to enumerate all the decorations they made uſe of, for they deſigned variety in the choice of them; but a judicious antiquarian who has made the prevailing modes of architecture in diſtant times his ſtudy, will be able to form very probable conjectures concerning the age of moſt of theſe ancient ſtructures; the alterations that have been made in them ſince their firſt erection will often diſcover themſelves to his eye. Perhaps the moſt uſual change he will find in them is in the form of the windows; for in many of our oldeſt churches, I mean ſuch as were built within the firſt age after the Conqueſt, the windows, which were originally round-headed, have ſince been altered for others [36] of a more modern date, with pointed arches. Inſtances of this kind are numerous, and may often be diſcovered, by examining the courſes of the ſtone-work about them; unleſs the outward face of the building was new-caſed at the time of their inſertion, as it ſometimes happened: without attending to this, we ſhall be at a loſs to account for that mixture of round and pointed arches we often meet with in the ſame building.

There is perhaps hardly any one of our cathedral churches of this early Norman ſtyle (I mean with round arches and large pillars) re-

y were all originally
f it may ſtill be ſeen
reateſt part of the ca-
liſle, Cheſter, Peter-
cheſter, Chicheſter,
s, and Hereford; the
nchester, the nave of
tranſept of Ely, the
ome remains in the
of Lincoln, with the
vers there; in Canter-
r, formerly called Con-
rented than uſual), the
ory's and St. Anſelm's,
of the ſame church;
outhwell, and part of
thfield, are all of that
ve and tranſept of old
ore the fire in 1666;
had all their parts ſo
times, ſince the diſ-
t little or nothing of
ppears in them at this
ral church of Saliſbury
er had any mixture of
its compoſition: the
n after the Conqueſt,

ar is preſerved in Dugdale's

and



nd powerful
was at Old
ſtood in the
foundations
a judgment
main, it does
arge as ſome
but it had a
and the eaſt
tuation, on a
violence of
city of water,
caſtle (where-
aroſe between
fficers of the
op and clergy
rt it, and re-
ation about a
t, where Ri-
p, begun the
on the fourth
nſiſts entirely
d (though I
ht, neat, and
which all the
d, the pillars

Church of Saliſ-
bte *y*.

ſmall

e outward walls com-
ttreſſes.

plied to architecture,
nceſtors in the laſt cen-
ndeavouring to recover
oman manner (I call
f thoſe names, for the
n the Greeks): whe-
ſpect to thoſe particu-
ons ruled in the empire,
of reproach, to ſtig-
[37] of ignorant and
certain; but I think
architecture; not ſuch,
the age of Auguſtus
uring to reſtore), but
ore degenerate times,
almoſt loſt, and parti-
ons of the Goths; in
many ages after without
is kind was our Saxon
ner of building, with
g maſſive pillars, but
e, and ſo was called
themſelves [f]. Some
architecture, without

21. and Hiſt. Abb. Wire-

diſtinction

diſtinction of round and pointed arches, Gothic: though I find of late the faſhion is to apply the term ſolely to the latter; the reaſon for which is not very apparent. The word Gothic no doubt implies a relation ſome way or other to the Goths; and if ſo, then the old Roman way of building with round arches above deſcribed ſeems to have the cleareſt title to that appellation; not that I imagine the Goths invented, or brought it with them; but that it had its riſe in the Gothic age, or about the time the Goths invaded Italy. The ſtyle of building with pointed arches is modern, and ſeems not to have been known in the world till the Goths ceaſed to make a figure in it. Sir Chriſtopher Wren thought this ſhould rather be called the Saracen way of building: the firſt appearance of it here was indeed in the time of the Cruſades; and that might induce him to think the archetype was brought hither by ſome who had been engaged in thoſe expeditions, when they returned from the Holy Land. But the obſervations of ſeveral learned travellers[g] who have accurately ſurveyed the ancient mode of building in thoſe parts of the world, do by no means favour that opinion, or diſcover the leaſt traces of it. Indeed I have not yet met with any ſatisfactory account of the

[g] Pococke, Norden, Shaw.

when invented, or
ſome have imagined
aken their riſe from
he early Norman or
where the wide ſemi-
nterſect each other,
interſection, exactly
l arch. In the wall
Croſs is a facing of
d arches by way of
pace; only ſo much
gs of the two neigh-
y croſs each other, is
, and forms a little
ndows: it is of king
they were originally
ut whatever gave oc-
there are ſufficient
ere in the reign of
of the old Temple
n, and dedicated by
church of the Holy
(as appears by the
door), is now remain-
pointed and round
they are intermixed;
, the windows above

p. 746. edit. 1754.

are

are round; the weſt door is a round arch richly ornamented; and before it a portico or porch of three arches, ſupported by two pillars; that oppoſite to the church-door is round, the other two pointed, but theſe have been rebuilt. The great weſtern tower of Ely cathedral, built in the ſame reign by Geoffry Rydel biſhop there, [38] who died A. D. 1189, conſiſts of pointed arches. At York, under the choir, remains much of the old work, built by archbiſhop Roger in Henry the Second's reign; the arches are but juſt pointed, and riſe on ſhort round pillars, whoſe capitals are adorned with animals and foliage: many other inſtances of the ſame age might be recollected; and poſſibly ſome may occur of an earlier date; for this, like moſt novelties, we may ſuppoſe, was introduced by degrees.

In Henry the Third's reign the circular arch and maſſive column ſeem wholly to have been laid aſide, and the pointed arch and ſlender pillar being ſubſtituted in their room, obtained ſuch general approbation throughout the kingdom, that ſeveral parts of thoſe ſtrong and ſtately buildings that had been erected in the preceding age were taken down, and their dimenſions enlarged, in order to make room for this new mode of building. The cathedral church

olly of this kind of
early in that reign[i],
258. This church
ſuch matters) "may
the beſt patterns of
herein it was built."
at it has this advan-
whole plan was laid
purſued throughout
building in the ſame
ence ariſe that uniſor-
gular proportion ob-
of it, not to be found
dral churches; which
built with circular
and moſt of them af-
t or in whole, at dif-
l the changes and va-
revailed ſince the firſt
rches, now want that
ſtyle ſo neceſſary to
perfect building. In
erable additions made
and other churches,
; ſome of which, as
may ſerve to illuſtrate

[i] Anglia, p. 345.
rentalia, p. 304.

the

the particular ſtyle then in uſe: ſuch is that elegant ſtructure at the eaſt end of Ely cathedral[l], built by Hugh Norwold biſhop of Ely[m], who, in the year 1234, took down the circular eaſt end of the church, and laid the foundation of his new building, now called the Preſbytery, which he finiſhed in 1250. King Henry alſo[n], in the year 1245, ordered the eaſt end, tower, and tranſept of the abbey church at Weſtminſter, built by Edward the Confeſſor, to be taken down, in order to rebuild them at his own expenſe in a more elegant form: he did not live, it ſeems, to complete his whole deſign; but the difference of ſtyle in that part of the church from the other, weſtward of the croſs, which was alſo rebuilt afterwards, indicates how far the work was carried on in that king's time, or ſoon after. "The new work of St. Paul's, ſo called, at the eaſt end, above the choir, was begun in the year 1251. Alſo the new work of St. Paul's, to wit, the croſs-iſles, were begun to be new built in the year 1256[o]." Beſides theſe, we find there were a great many conſi-

[l] The whole of the building called the Preſbytery conſiſts of nine arches; only the ſix eaſternmoſt, with that end, were built by biſhop Norwold; the other three adjoining to the dome were afterwards rebuilt by biſhop Hotham, in the reigns of Edward II. and Edward III.

[m] MS. Bibl. Cotton. Tiberius, B. 2. fol. 246.

[n] Matth. Paris Hiſt. p. 581. 861.

[o] Stow's Survey of Lond. vol. i. p. 639.

derable

ditions made to [39]
conventual churches
ing on about the ſame
he kingdom; ſome of
ken notice of by our

n of Henry III. the
hurches were of Pur-
and round, encom-
a little detached, ſo as
proportionable thick-
ch of them a capital
e, which together in
nt capital for the whole
gh graceful to the eye,
convenience, perhaps
for the ſhafts deſigned
conſiſting of long pieces
m the quarry, when
ſituation were apt to
obably occaſioned this
in the next century.
y in the form of the
ign; theſe they gene-
alk, for its lightneſs;
al ribs were of free-

3. line 44. p. 386. line 40.
270. Godwin de Præſul.
5. 678. 742.

ſtone.

ſtone. The vaulting of Saliſbury cathedral, one of the earlieſt, is high pitched, between arches and croſs-ſpringers only, without any further decorations; but ſome that were built ſoon after are more ornamental, riſing from their impoſts with more ſpringers, and ſpreading themſelves to the middle of the vaulting, are enriched at their interſection with carved orbs, foliage, and other devices—as in biſhop Norwold's work above mentioned [q].

As to the windows of that age, we find they were long, narrow, ſharp-pointed, and uſually decorated on the inſide and outſide with ſmall marble ſhafts: the order and diſpoſition of the windows varied in ſome meaſure according to the ſtories of which the building conſiſted: in one of three ſtories, the uppermoſt had commonly three windows within the compaſs of every arch, the centre one being higher than thoſe on each ſide; the middle tire or ſtory had two within the ſame ſpace; and the loweſt only one window, uſually divided by a pillar or mullion, and often ornamented on the top with a trefoil, ſingle roſe, or ſome ſuch ſimple decoration; which probably gave the hint for branching out the whole head into a variety of tracery and foliage, when the windows came

[q] Page 79.

The uſe of painted
churches is thought to
time[r]. This kind of
ed the light, induced
h alteration in the win-
ng the number or en-
for though a gloomi-
uch light ſeems more
fices, and "better cal-
he thoughts, and fixing
elegant writer laſt cited
t that alteration, our
dark and gloomy; as
ng diveſted of that orna-
n appear over-light.

nacles, with which our
etimes, and more mo-
decorated, I think they
The towers and turrets
he Normans, in the firſt
coming, were covered,
ements or plain parapet
ndeed built within that
iſhed with pinnacles or
itions ſince the modern
revailed; for before we
of the earlieſt ſpires we

[r] ches conſidered, p. 94.

have

"[illegible] St. Paul's [illegible], I think, of [illegible] long after, [illegible] and to finish [illegible] er.

[illegible] was so nearly [illegible] the Third's [illegible] distinguish it. [illegible] n made, but [illegible] rately. The [illegible] er is usually [illegible] not very re- [illegible] at some dis- [illegible] part indeed of [illegible] II. we begin [illegible] the mode as [illegible] the columns [illegible] The vaulting [illegible] before; for [illegible] their impost, [illegible] the arch, run [illegible] with transoms [illegible] ular compart- [illegible] in the angles [illegible] ures, and other [illegible] hed something [illegible] ibed, that is, [illegible] r shafts; but

these

w not detached or ſe-
he column, but made
y united and wrought
entire, firm, ſlender,
e windows were now
ded into ſeveral lights
into various ramifica-
he head into numerous
forms, as leaves, open
ful ſhapes; and more
ſtern and weſtern win-
raſhionable about this
whole breadth of the
up almoſt as high as
et off with painted and
ely colours, with por-
artyrs, and confeſſors,
entations, made a moſt
earance.

of the preſbytery ad-
lantern of the cathedral
latter part of Edward
1322, exhibit elegant
nable pillars, vaulting,
's chapel (now Trinity
built about the ſame
different plan; but the
in the ſame ſtyle. The
erally accounted one of
the

the moſt perfect ſtructures of that age, is an oblong ſquare; it has no pillars nor ſide-iſles, but is ſupported by ſtrong ſpiring buttreſſes, and was decorated on the outſide with ſtatues over the eaſt and weſt windows; and withinſide alſo with ſtatues, and a great variety of other ſculpture well executed [u].

[41] The ſame ſtyle and manner of building prevailed all the reign of Edward III. and with regard to the principal parts and members, continued in uſe to the reign of Henry VII. and the greater part of Henry VIII.; only towards the latter part of that period the windows were leſs pointed and more open; a better taſte for ſtatuary began to appear; and indeed a greater care ſeems to have been beſtowed on all the ornamental parts, to give them a lighter and higher finiſhing; particularly the ribs of the vaulting, which had been large, and ſeemingly formed for ſtrength and ſupport, became at length divided into ſuch an abundance of parts iſſuing from their impoſts as from a centre, and ſpreading themſelves over the vaulting, where they were intermixed with ſuch delicate ſculpture as

[u] The faſhion of adorning the weſt end of our churches with rows of ſtatues in tabernacles or niches, with canopies over them, obtained very ſoon after the introduction of pointed arches; as may be ſeen at Peterborough and Saliſbury; and in later times we find them in a more improved taſte, as at Lichfield and Wells.

e appearance of em-
uſters of pendent orna-
rks Nature ſometimes
, hanging down from
riking inſtance of this
n, the vaulting of that
Henry VII. at Weſt-

fection modern archi-
th pointed arches, its
carried on in this king-
complete ſpecimen of
y king Henry VI. in
and finiſhed by king
rations, harmony, and
pro-

an as St. Mary's chapel at
to have been thence taken.
ions of the whole about the
ve or fix feet above ground
r towards the eaſt; for that
s before the weſt end was
proceeded in the founder's
inty: the troubles he met
eign hindered the proſecu-
w months before he was
ol. out of the temporalities
in his hands, towards car-
arleian. N° 433. fol. 209.
was done by him. Hen-
d carried up the remainder
ed the timber roof: after
iſhed the whole fabric, as
vaulted roof within, and
we now ſee it.—One con-
tract

this magni-
windows, and
, its gloom,
ting the ima-
t, at the ſame
otion. It is
lete, elegant,
ngdom. And
take into our
te workman-
kinds of ora-
edifices, pro-
y VIII. ſome
leaſt ſo much
their former
help conclud-
higheſt point
efore its final

e of the towers,
ning of the but-
D. 1512; and
fixteen chapels
r, are ſtill in the

of the ſouth iſle
ry VIII. affords
lpture, and ſuch
gilding, as will
uced before that

At

[illegible] country was better fur- [illegible] religious edifices, in [illegible] that had prevailed for [illegible] our own. The ca- [illegible] ular were all majeſtic [illegible] Next to them the mo- [illegible] erected in all parts of [illegible] ly claim the pre-emi- [illegible] generality of them, fine [illegible] ches and chapels be- [illegible] equalled the cathedrals [illegible] ence, and many others [illegible] richneſs and elegance; [illegible] were without doubt the [illegible] eral counties in which [illegible]

[illegible] ious houſes, on occa- [illegible] religion then carrying [illegible] f public deliberation; [illegible] d expedient the total [illegible] ght be judged at that [illegible] eans that were made [illegible] were not altogether the [illegible] manner of diſpoſing of [illegible] enues has been found [illegible] al to the true intereſts [illegible] he churches belonging [illegible] d made parochial in

thoſe

thoſe places where they were much wanted, and had the lands and impropriated tithes, which the ſeveral religious orders had unjuſtly taken from the ſecular clergy, and kept poſſeſſion of by papal authority, been reſerved out of the general ſale of their revenues, and reſtored to their proper uſe, the maintenance of the clergy, to whom of right they belonged, we at this time ſhould have had leſs cauſe to regret the general ruin of all thoſe religious houſes that enſued, and the preſent ſcanty proviſion that remains to the clergy in ſome of the largeſt cures in the kingdom.

The havoc and deſtruction of thoſe ſumptuous edifices that ſoon followed their ſurrender gave a moſt fatal turn to the ſpirit of building and adorning of churches; architecture in general was thereby diſcouraged, and that mode of it in particular which was then in a very flouriſhing ſtate, and had continued ſo for more than three centuries, ſunk under the weight, and was buried in the ruins of thoſe numerous ſtructures which fell at that time.

Unhappily, the orders and injunctions given to the ſeveral commiſſioners under king Henry VIII. and in the following reign during the minority of Edward VI. and likewiſe in queen Elizabeth's time, for removing and taking away all ſhrines and ſuperſtitious relics, and ſeizing

all

and plate, were often
xceſs, and executed in
, at leaſt in ſome in-
of ſacrilegious avarice
for the glory of God
eligion.

tain it is that at this
churches belonging to
utterly ruined and de-
and parochial churches
ly; for they were di-
nly of their images and
of their neceſſary and
naments; and after-
nd violence committed
y, during the unhappy
great rebellion, they
pre deplorable ſtate and
naked and deſtitute of
ce, and of every mark
decency.

in ſeveral intermediate
nour of God and his
wanting to heal theſe
dly readorn theſe ſacred
ot been attended with
and good men muſt
any of our parochial
arks of violence com-
mitted

mitted in thoſe days; others through inattention and neglect (beſides the defects they are unavoidably ſubject to by age) are become ruinous and haſting to utter decay, unleſs timely ſupported: inſomuch that very few of them, excepting thoſe in large and populous cities and towns, the number of which is ſmall in compariſon of the reſt, can juſtly be conſidered as in a proper ſtate of repair, decent and becoming ſtructures conſecrated to the public ſervice of God. The chapels indeed belonging to the ſeveral colleges in the two univerſities (very few need to be excepted) claim our particular notice for the care and expenſe we find beſtowed on them, the decent order in which they are kept, and the juſtneſs and elegance of their ornaments. And our cathedral churches, thoſe monuments of the pious zeal and magnificence of our forefathers, we doubt not will ſoon appear again in a ſtate becoming their dignity. The care and attention that is paid them by the preſent ſet of governors in their reſpective churches[x] deſerves the higheſt enco-

[x] To inſtance the particular cathedral churches that have been repaired and beautified within the laſt thirty or forty years, and the ſeveral deſigns formed to bring them to a ſtill more perfect ſtate, would carry me beyond my preſent purpoſe. It may be ſufficient only to intimate what has been done of late at York, Lincoln, Peterborough, Ely, Norwich, Chicheſter, Saliſbury, &c. But as that particular ſcheme for raiſing a ſufficient fund for theſe purpoſes, happily

in make a proper and
reasonably be expected
has already been done
for the furtherance of
is the fairest prospect,
of confidence, that the
tinguished by posterity
those venerable struc-
hem with advantage to

curfory remarks more
ds of the elegant author
ces considered": "After
Christianity, the constitu-

rs of the church of Lincoln,
as the present exigencies of
hose who were the promoters
to come be adopted by most
bodies; I cannot here with
e, that about fifteen or sixteen
John Thomas, then bishop of
aking into consideration the
and the small fund allotted
hapter, wherein it was unani-
me to come, *ten per cent.* of
o as dean, dean and chapter,
d be deposited with the clerk
ng and beautifying the said
gly been paid ever since; and
g on the necessary repairs in
tial manner, but due regard
propriety of the ornamental
mity with the style of build-
n.

tions

tions eccleſiaſtical and civil concurred with the ſpirit of piety which then prevailed, in providing ſtructures for religious worſhip. In ſubſequent ages this ſpirit ſtill increaſed, and occaſioned an emulation in raiſing religious [44] edifices wherever it was neceſſary, or in adorning thoſe which were already raiſed.—The fruits of this ardour we now reap. Since then the pious munificence of our anceſtors has raiſed theſe ſacred edifices, appropriated to religious uſes, we are ſurely under the ſtrongeſt obligations to repair as much as poſſible the injuries of time, and preſerve them by every precaution from total ruin and decay. Where the particular funds appropriated to this purpoſe are inſufficient, it becomes neceſſary to apply to the affluent, who cannot ſurely refuſe to prevent by their liberal contributions the ſevere reproach of neglecting thoſe ſtructures which in all ages have been held ſacred.

" Horace tells the Roman people,

> Dii multa neglecti dederunt
> Heſperiæ mala luctuoſæ;

and aſſures them their misfortunes will not end till they repair the temples of their gods:

> Delicta majorum immeritus lues,
> Romane, donec templa refeceris,
> Ædeſque labentes deorum, et
> Fœda nigro ſimulacra fumo.

This

lied to the Chriſtian
appropriated to the
never be entirely neg-
to religion firſt pre-
a ſenſe of every thing
t. Whenever this is
of a nation, it cannot
not deſerve, the pro-
it will be difficult to
mation can take place
ty are reſtored to their
ublic worſhip of God
of holineſs."

CAPTAIN

[illegible] SAY[a].

[illegible] *m Mr. Bentham* [illegible] *will be referred* [illegible] *where the passage* [illegible]

[illegible] tion our an- [illegible] eligious ones, [illegible] rence in the [illegible] hem all under [illegible] ic: a general [illegible] buildings not [illegible] the five orders [illegible] quaries, more [illegible] on, Norman, [illegible] arly, though [illegible]

[illegible] chiefly coun- [illegible] at the Saxon [illegible]

[illegible] e Antiquities of [illegible]

[illegible] ore the Norman [illegible] ch buildings were [illegible] ny realm," faith [illegible] ght it over with [illegible] anterbury. (See [illegible]

churches

uilt with timber; and ſtone conſiſted only of pillars or arches; the it is pretended, they Mr. Somner ſeems to n on the authority of interpretation of ſome harter[b]: "Meaning no ſays Mr. Bentham, in axon Churches, "than naſteries were in gene- at the roofs were unco- mber; and the beams vergrown with moſs." thers ſpeak of churches theſe appear to have rections, haſtily run up y[c]; and for the other s had neither arches or , it is not only contra- f ſeveral cotemporary who expreſsly mention the remains of ſome

ulis cariofiſque tabulis, tigno

dwinus, A. D. 627) autem in eccleſiæ St. Petri apoſtoli erexit." Bedæ Hiſt. Eccl. orem ipſo in loco et auguſti- cam, in cujus medio ipſum cluderetur." Ibid.

edifices

edifices univerſally allowed to be of Saxon workmanſhip; one of them the ancient conventual church at Ely.

The writers here alluded to are, Alcuin, an eccleſiaſtic who lived in the eighth century; and, in a poem entitled De Pontificibus Eccleſiæ Ebor. publiſhed by Dr. Gale A.D. 1691, deſcribes the church of St. Peter at York; which he himſelf, in conjunction with Eanbald, had aſſiſted archbiſhop Albert to rebuild. In this poem he particularizes by name both columns and arches, as may be ſeen in note [d].

The author of the Deſcription of the Abbey of Ramſay in Huntingdonſhire, which was founded A. D. 974, by Ailwood, ſtyled alderman of all England, aſſiſted therein by Oſwald biſhop of Worceſter, in that account names both arches and columns, as is ſhown in note [e].

Richard prior of Hexham, who flouriſhed about the year 1180, and left a deſcription of that church, part of which was ſtanding in his time, though built by Wilfrid, anno 674; he

[d] "Aſt nova baſilicæ miræ ſtructura diebus," &c.] (This note is the ſame as Mr. Bentham gives, p. 46.)

[e] "Duæ quoque turres ipſis tectorum culminibus eminebant, quarum minor verſus occidentem, in fronte baſilicæ pulchram intrantibus inſulam a longe ſpectaculum præbebat; major vero in quadrifidæ ſtructuræ medio columnas quatuor, porrectis de alia ad aliam arcubus ſibi invicem connexus, ne laxè defluerunt, deprimebat." Hiſt. Rameſienſis, inter XV. Scriptores, edit. per Gale.

s and columns with their
ed: ſee note [f].

es might be cited, was
tly clear. Indeed, it is
the Saxons could be ig-
ontrivance as the arch;
the Romans they muſt
eyes; ſome of which
; two particularly are
terbury only; one in the
at Riding-gate. And it
hat, once knowing them,
they would neglect to
having uſed, would re-
es, as it appears from
they procured workmen
conſtruct their capital
buildings

ecclefiæ criptis, et oratoriis ſub-
ſame as Mr. Bentham quotes,

et Eona, et cæmentariis, omnif-
regionem ſuam revertens, cum
leſiarum Dei bene melioravit."
xiv. Bedæ Hiſt. Eccl. lib. iv.
c, et Italia, et Francia, et de aliis
terat, cæmentarios et quoſlibet
m retinuerat, et ad opera ſua
adduxerat." Rich. Prior. Ha-

e monaſtery of Weremouth, in
was built by the famous Be-
r 675. This abbat went over
men to build his church after
alled by Bede in his Hiſtory of
Weremouth),

buildings "according to the Roman manner," this alone would be ſufficient to confute that ill-grounded opinion; and at the ſame time proves that what we commonly call Saxon is in reality Roman architecture.

This was the ſtyle of building practiſed all over Europe; and it continued to be uſed by the Normans, after their arrival here, till the introduction of what is called the Gothic, which was not till about the end of the reign of

Weremouth), and brought them over for that purpoſe: he proſecuted this work with extraordinary zeal and diligence, inſomuch that, within the compaſs of a year after the foundations were laid, he cauſed the roof to be put on, and divine ſervice to be performed in it. Afterwards, when the building was near finiſhed, he ſent over to France for artificers ſkilled in the myſtery of making glaſs (an art till that time unknown to the inhabitants of Britain), to glaze the windows both of the porticos and principal parts of the church; which work they not only executed, but taught the Engliſh nation that moſt uſeful art." Bentham's Hiſtory of Ely, p. 31 of this edition.

What Bede here affirms of the abbat Benedict, that he firſt introduced the art of making glaſs into this kingdom, is by no means inconſiſtent with Eddius's account of biſhop Wilfrid's glazing the windows of St. Peter's church at York about the year 669, *i. e.* ſeven or eight years before this time; for glaſs might have been imported from abroad by Wilfrid. But Benedict firſt brought over the artiſts who taught the Saxons the art of making glaſs. That the windows in churches were uſually glazed in that age abroad, as well as in theſe parts, we learn from Bede; who, ſpeaking of the church on Mount Olivet, about a mile from Jeruſalem, ſays, "In the weſt front of it were eight windows, which on ſome occaſions uſed to be illuminated with lamps, which ſhone ſo bright through the glaſs, that the mount ſeemed in a blaze." Bedæ Lib. de Locis Sanctis, cap. vi.

ſeems to be little or no
between the Saxon and
Indeed, it is ſaid the
were of larger dimen-
nd area; and they were
brought from Caen in
heir workmen were pe-
was ſimply an alteration
s, and not in the man-
he ancient parts of moſt
of this early Norman

ks of this ſtyle are theſe:
ick, generally without
oth within and without,
he doors and windows,
orted by very ſolid, or
with a kind of regular
rt, plainneſs and ſolidity
atures of this method
leſs, the architects of
viated from this rule:
ed with carvings of fo-
and their maſſive co-
hall half-columns united
faces ornamented with
e net-work, and other
or in relievo: various
be ſeen in the cathedral

er-croft, the
and, the ca-
choir at Or-
po, though
n for more
ularly thoſe
were over-

e the differ-
ther; which
s product of
eſult of any
ſe arches is
eſented God
punded with
foliage, ani-
nes even in-
t is the great
The frizes
ornamented
ters, figures
uments, and
the church
that of Ad-
pecimens.
have been,
d diſſimilar
the more
It is not
however

that the extreme richneſs
ſerved, by their ſtriking
venerable plainneſs of the
circumſtance wanting in
which, being equally
tigue and diſtract, rather

underſtood to aſſert that
ted arches were devoid of
the contrary, there are
re diſplayed, particularly
the church of Ely. Be-
re mentioned, which ſeem
left to the fancy of the
ners, which were in com-
regular. Moſt of them
Bentham in his ingenious
of Ely[k]; and ſpecimens
e miſcellaneous plates.
Alfred probably, but cer-
Edgar[l], high towers and
introduced: the Saxon
ng only ſquare or oblong
rned ſemicircularly at the

though they were for the moſt
ome of their principal ones"]—
ſcertain the age of an edifice at
ham, p. 68, 69, 70, to the end

eaſt

rose higher
ly as a kind
t. An ad-
elihood sug-
ells; which,
monasteries in
e in churches

yle of archi-
in is by no
It is indeed
rabian extrac-
into Europe
e crusades in
Wren [1] was
of

ches is modern,
e world till the
tephen's time;
l learn." (See

spections of the
n England and
ible art, inge-
nd execution of
randeur, though
ost of them, in-
o the rise and
er how the old
several regular
came within a
most universally

oned in another
thic ought pro-
perly

e Saracenic architecture, re-
n firſt of all began in the Eaſt,
ire, by the prodigious ſucceſs
o Mahomet's doctrine; who,
built moſques, caravanſeras,
came.

ound form, becauſe they would
e of a croſs, nor the old Greek
o be idolatrous; and for that
enſive to them.

mode of their own invention,
pected with better ſenſe, con-
ot geometricians in that age;
d many of the moſt uſeful old
gated their religion with great
es in all their conquered cities

rble, by which the vanquiſhed
all the Eaſt had been ſupplied
d great ſtones, were now de-
e were neceſſitated to accom-
uch materials, whether marble
readily afforded. They thought
s impertinent, and might be
ound form for moſques, they
nces with grace enough.

Chriſtians who had been there
rks; which were afterwards by
and they refined upon it every
building churches. The Ita-
t ſome Greek refugees), and
, and Flemings, joined into a
curing papal bulls for their en-
privileges: they ſtyled them-
d from one nation to another
built (for very many in thoſe
lding, through piety or emu-

gular, and where they fixed near
made a camp of huts. A ſur-
very tenth man was called a
nine: the gentlemen of the
charity or commutation of pe-
nd carriages. Thoſe who have
ſeen

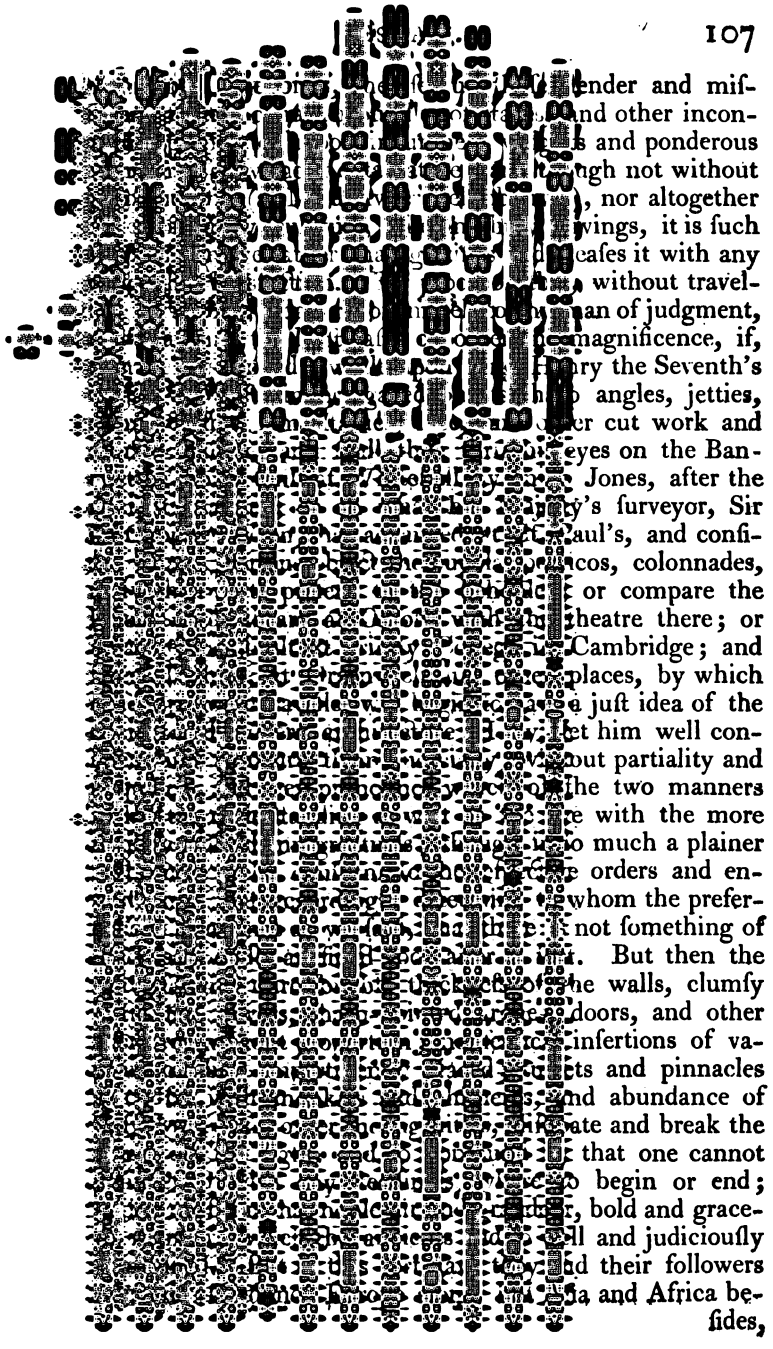
ſeen the exact accounts in records of the charge of the fabrics of ſome of our cathedrals, near four hundred years old, cannot but have a great eſteem for their economy, and admire how ſoon they erected ſuch lofty ſtructures. Indeed, great height they thought the greateſt magnificence: few ſtones were uſed but what a man might carry up a ladder on his back from ſcaffold to ſcaffold, though they had pullies and ſpoked wheels upon occaſion; but having rejected cornices, they had no need of great engines: ſtone upon ſtone was eaſily piled up to great heights; therefore the pride of their works was in pinnacles and ſteeples.

"In this they eſſentially differed from the Roman way, who laid all their mouldings horizontally, which made the beſt perſpective: the Gothic way, on the contrary, carried all their mouldings perpendicular; ſo that the ground-work being ſettled, they had nothing elſe to do but to ſpire all up as they could. Thus they made their pillars of a bundle of little torus's, which they divided into more when they came to the roof; and theſe torus's ſplit into many ſmall ones, and traverſing one another, gave occaſion to the tracery work, as they call it, of which the ſociety were the inventors. They uſed the ſharp-headed arch, which would riſe with little centring, required lighter key-ſtones and leſs buttment, and yet would bear another row of doubled arches, riſing from the key-ſtone; by the diverſifying of which they erected eminent ſtructures; ſuch as the ſteeples of Vienna, Straſburg, and many others. They affected ſteeples, though the Saracens themſelves moſt uſed cupolas. The church of St. Mark at Venice is built after the Saracen manner. Glaſs began to be uſed in windows, and a great part of the outſide ornaments of churches conſiſted in the tracery works of diſpoſing the mullions of the windows for the better fixing in of the glaſs. Thus the work required fewer materials, and the workmanſhip was for the moſt part performed by flat moulds, in which the wardens could eaſily inſtruct hundreds of artificers. It muſt be confeſſed, this was an ingenious compendium of work ſuited to theſe northern climates; and I muſt alſo own, that works of the ſame height and magnificence in the Roman way would be very much more expenſive than in the other Gothic manner, managed with judgment. But as all modes, when once the old rational ways are deſpiſed, turn at laſt into unbounded fancies, this tracery induced too much mincing of the ſtone into open battlements, and ſpindling pinnacles, and little carvings

f diſtance; ſo the eſſential
duration were forgot. But
when ingenious men began
o the purity which they aſ-
Auguſtus, and that century;
f the modern barbarity of
fully the ruins of old Rome
lers and proportions, and to
es; ſo to their labours and
ce the reſtoration of archi-

akes a general and judicious
Architecture, of the ancient
ce to ſome of the particular
e ſurveyor; which in a few
ajeſtic ſymmetry of the one,
ther.—'The ancient Greek
r all the perfections required
building; ſuch as for ſo many
ted by the univerſal ſuffrages
ould doubtleſs have ſtill ſub-
im, and what is recorded of
andals, and other barbarous
ned them, together with that
ſtately and pompous monu-
heir ſtead a certain fantaſtical
lding, which we have ſince
congeſtions of heavy, dark,
es, without any juſt propor-
d with the truly ancient; ſo
eateſt induſtry and expenſive
able imagery, ſparing neither
ſpectator is rather diſtracted,
ched with that admiration
d juſt ſymmetry, regular pro-
n; and from the great and
uguſt and glorious fabrics of

of ſwarms of thoſe truculent
rs and Arabs from the ſouth
ed world, that wherever they
n to debauch this noble and
beautiful orders, ſo majeſtical
becoming variety, and other
ornamental



ender and mis-
nd other incon-
s and ponderous
ugh not without
, nor altogether
vings, it is such
caſes it with any
without travel-
an of judgment,
magnificence, if,
ry the Seventh's
angles, jetties,
er cut work and
eyes on the Ban-
Jones, after the
y's ſurveyor, Sir
aul's, and confi-
cos, colonnades,
or compare the
heatre there; or
Cambridge; and
places, by which
a juſt idea of the
let him well con-
out partiality and
the two manners
e with the more
o much a plainer
e orders and en-
whom the prefer-
not ſomething of
. But then the
he walls, clumſy
doors, and other
inſertions of va-
ts and pinnacles
nd abundance of
ate and break the
that one cannot
o begin or end;
r, bold and grace-
ll and judiciouſly
d their followers
a and Africa be-
ſides,

it has been ſubſcribed
o have treated on this
ition is well grounded,
it

; vaſt and gigantic buildings
name of architecture, &c."

othic manner of architecture
not after the Roman ſtyle),
deſtroyers than builders: I
n be called the Saracen ſtyle;
arts nor learning; and after
e borrowed again from them,
hat they with great diligence
They were zealots in their
conquered (which was with
ues and caravanſeras in haſte,
nto another way of building;
und, diſliking the Chriſtian
uarries, whence the ancients
ble for whole columns and
nd they thought both imper-
by camels; therefore their
ſtones, and columns of their
ny pieces; and their arches
hich they thought too heavy.
r northern climates, abound-
marble." Wren's Parentalia,

is called, is deduced from a
iſhed by the lightneſs of its
e of its elevations, and of its
fuſion, and extravagant fancy
of this kind are as ſlender as
e maſſive: ſuch productions,
avy Goths for their author;
a ſtyle of architecture which
th century of our æra? ſe-
of all thoſe kingdoms which
ruins of the Roman empire,
name of Goth was entirely
forgotten;

it ſeems likely that many ancient buildings of this kind, or at leaſt their remains, would be found in thoſe countries from whence it is ſaid to have been brought; parts of which have at

forgotten: from all the marks of the new architecture it can only be attributed to the Moors; or, what is the ſame thing, to the Arabians or Saracens; who have expreſſed in their architecture the ſame taſte as in their poetry; both the one and the other falſely delicate, crowded with ſuperfluous ornaments, and often very unnatural; the imagination is highly worked up in both; but it is an extravagant imagination; and this has rendered the edifices of the Arabians (we may include the other orientals) as extraordinary as their thoughts. If any one doubts of this aſſertion, let us appeal to any one who has ſeen the moſques and palaces of Fez, or ſome of the cathedrals in Spain, built by the Moors: one model of this ſort is the church at Burgos; and even in this iſland there are not wanting ſeveral examples of the ſame: ſuch buildings have been vulgarly called Modern Gothic, but their true appellation is Arabic, Saracenic, or Moreſque. This manner was introduced into Europe through Spain; learning flouriſhed among the Arabians all the time that their dominion was in full power; they ſtudied philoſophy, mathematics, phyſic, and poetry. The love of learning was at once excited; in all places that were not at too great diſtance from Spain theſe authors were read; and ſuch of the Greek authors as they had tranſlated into Arabic, were from thence turned into Latin. The phyſic and philoſophy of the Arabians ſpread themſelves in Europe, and with theſe their architecture: many churches were built after the Saracenic mode; and others with a mixture of heavy and light proportions: the alteration that the difference of the climate might require was little, if at all, conſidered. In moſt ſouthern parts of Europe and in Africa, the windows (before the uſe of glaſs), made with narrow apertures, and placed very high in the walls of the building, occaſioned a ſhade and darkneſs withinſide, and were all contrived to guard againſt the fierce rays of the ſun; yet were ill ſuited to thoſe latitudes, where that glorious luminary ſhades its feebler influences, and is rarely ſeen but through a watery cloud." Rious's Architecture.

different

ted by ſeveral curious
have made deſigns of
emarkable. Whether
ted theſe buildings, as
of more remote anti-
xiſted, ſeems doubtful.
defatigable and inqui-
iſhed many views of
larly about the Holy
one Gothic ruin, the
few pointed arches, oc-
he Chriſtians, when in
y. Near Iſpahan, in
buildings with pointed
dges and caravanſeras,
rtained; conſequently,
n built after as before
yle into Europe.

Mey Doen, or grand
ded by divers magni-
particularly the royal
Ali-kapie, or theatre.
of Alla-werdie-chan,
five hundred and forty
broad, having thirty-
ſo a Gothic ſtructure:
hen or by whom theſe
aeg, a royal garden, is
buildings; but theſe
were,

eign of Scha

as if it would
e time when
egree fixed;
the apoſtles
d Abu Becr.

lames encore en
nne lieuë de la
On dit que ce
moen Offeyn, et
u'ils pretendent,
au, qui eſt placé
pierres, eſt de
touré de lampes
ze marches d'un
tres un peu plus
e quarée, qui a
ſur le devant de
erres, entre leſ-
a cinq pieds de
à noyeau qui a
mmagées par les
té une fois plus
er en eſt ſi etroit
e deſhabille pour
u corps au deſſus
xtraordinaire, eſt
en faiſant un
ſecouſſes, et eſt
t l'épreuve, ſans
on. Pendant que
rouve au N° 71,
oſſu par devant,
juſqu'au haut de
de même ſans ſe
erres de ce bâti-
tachée; et il ne

Le Brun, tom. i.

If

d to have been built
timating that event to
to the common courſe
its erection about the
ntury: but this is by
much depended on. It
not the common ſtyle
from the temple of
redit is to be given to
Koran, the arches are
o here mentioned has
antiquity; that of be-
ries of time and wea-
rance much reſembles
pel belonging to Ely
that which is filled up
w: in the tomb is an
alſo the columns, or
higher in proportion.
at this kind of archi-
o Spain by the Moors
es of a great part of
ng of the eighth cen-
the latter end of the
m thence, by way of
d into England. This
at

uilding ſeen in the Eaſt ſoon
arly in France, the faſhions
of

only inſtance
ypotheſis, or
ages, even when
thought magni-
with the flutter
arches that poiſe
ans always con-
s thought them
firſt things that
much expoſed to
ot defend them,
lt muſt ſpread.
ent. The pride
pitch, is not for
e are tied to this
h original faults
to be lamented,
ſtone is decayed
great ſcales. I
ched from Nor-
en ſtone, which
found expenſive
ſtone, in Surry,
t would ſaw and
nifeſt: and they
which is now
ſtone takes in water,
od ſtone gathers
ngliſh freeſtones
ak timber in the
minſter hall and
om Normandy:
orks finely, but
bbey is oak, but
a bad Norman
ing and damag-
is ill carried off.
ce, to repreſent
is wanting ſtill
owed to make a
ntalia, p. 298.

at

d by authentic draw-
ova in Spain; where,
blished by Mr. Swin-
he arches are circular,
ere are ſome pointed
rfection of two ſeg-
moſque was, as it is
oulrahman the firſt,
two years before his
his ſon Hiſſem or If-
theſe arches were part
it would be much in
n; but, as it is alſo
more than once altered
hometans, before any
can be drawn, it is
date of the preſent

pointed arches in the
, called the Alhambra;
till the year 1273, long
pointed arches into
ty to be borrowed by
itians, as by the Chriſ-
greateſt peculiarity in
s the horſe-ſhoe arch[q],

[q] For a ſtill clearer idea of forms and
deſcription, the reader is
ne's Travels, where there are
ound and pointed.

which,

which, containing more than a ſemicircle, contracts towards its baſe, by which it is rendered unfit to bear any conſiderable weight, being ſolely calculated for ornament. In Romeſy church, Hampſhire, there are ſeveral arches ſomewhat of that form.

In the drawings of the Mooriſh buildings given in Les Delices de l'Eſpagne, ſaid to be faithful repreſentations, there are no traces of the ſtyle called Gothic architecture; there, as well as in the Mooriſh caſtle at Gibraltar, the arches are all repreſented circular. Perhaps a more general knowledge of theſe buildings would throw ſome lights on the ſubject, at preſent almoſt entirely enveloped in obſcurity: poſſibly the Moors may, like us, at different periods, have uſed different manners of building. Having thus in vain attempted to diſcover from whence we had this ſtyle, let us turn to what is more certainly known, the time of its introduction into this kingdom, and the ſucceſſive improvements and changes it has undergone.

Its firſt appearance here was towards the latter end of the reign of king Henry II. but it was not at once thoroughly adopted; ſome ſhort ſolid columns, and ſemicircular arches, being retained and mixed with the pointed ones. An example of this is ſeen in the weſt end of the

at York, where, under much of the ancient h are but juſt pointed, lars: both theſe were e inſtances might be g probable in itſelf; en uſeful, not being eat weſt tower of Ely op Rydel, about this ll pointed.

y III. this manner of ained a complete foot- ace to the pointed arch, yielding to the ſlender novelties, when once hion made it become f the ancient and ſolid mer ages, were taken dified in the new taſte; to them of this mode eſent cathedral church arly in this reign, and It is entirely in the ding to Sir Chriſtopher ounted one of the beſt f the age in which it is undoubtedly in a s being conſtructed on

one

one plan; whence ariſes that ſymmetry and agreement of parts not to be met with in many of our other cathedral churches, which have moſtly been built at different times, and in a variety of ſtyles. The faſhionable manner of building at this period, and till the reign of Henry VIII. as is deſcribed by Mr. Bentham, ſee in note [r].

In the beginning of the reign of Henry VIII. or rather towards the latter end of that of Henry VII. when brick building became common, a new kind of low pointed arch grew much in uſe: it was deſcribed from four centres, was very round at the haunches, and the angle at the top was very obtuſe. This ſort of arch is to be found in every one of cardinal Wolſey's buildings; alſo at Weſt Sheen; an ancient brick gate at Mile End, called King John's Gate; and in the great gate of the palace of Lambeth. From this time Gothic architecture began to decline, and was ſoon after ſupplanted by a mixed ſtyle, if one may venture to call it one; wherein the Grecian and Gothic, however diſcordant and irreconcilable, are jumbled together. Concerning this mode of building, Mr. Warton, in his Obſervations on

[r] "During the whole reign of Henry III. the faſhionable pillars to our churches were"]—["one can hardly help concluding, that architecture arrived at its higheſt point of glory in this kingdom but juſt before its final period." (See Mr. Bentham, p. 80—87.)

s the following anec-

———Did ariſe
fer the Doricke guiſe.

or Grecian architec-
ail in England till the
t our communication
ur imitation of their
ſpecimens of that ſtyle
he earlieſt is Somerſet
about the year 1549,
uncle to Edward VI.
p Gardiner, in Win-
n the reign of Mary,
d with Ionic pillars;
oted bear an alluſion
able improvements in
t time were growing
m. Thus alſo biſhop
the ſame time; viz.

ely Doricke frame,

e often abſurdly intro-
ſtyle; as in the mag-
ools at Oxford, erected
here the builder, in a
Gothic

Gothic edifice, has affectedly diſplayed his univerſal ſkill in the modern architecture, by giving us all the five orders together. However, moſt of the great buildings of queen Elizabeth's reign have a ſtyle peculiar to themſelves both in form and finiſhing; where, though much of the old Gothic is retained, and great part of the new taſte is adopted, yet neither predominates; while both, thus diſtinctly blended, compoſe a fantaſtic ſpecies hardly reducible to any claſs or name. One of its characteriſtics is the affectation of large and lofty windows; where, ſays Bacon, you ſhall have ſometimes fair houſes ſo full of glaſs that one cannot tell where to become to be out of the ſun."

The marks which conſtitute the character of Gothic or Saracenical architecture, are, its numerous and prominent buttreſſes, its lofty ſpires and pinnacles, its large and ramified windows, its ornamental niches or canopies, its ſculptured ſaints, the delicate lace-work of its fretted roofs, and the profuſion of ornaments laviſhed indiſcriminately over the whole building: but its peculiar diſtinguiſhing characteriſtics are, the ſmall cluſtered pillars and pointed arches, formed by the ſegments of two interſecting circles; which arches, though laſt brought into uſe, are evidently of more ſimple and obvious conſtruction than the ſemicircular ones; two flat ſtones,

o each other, and
cents; a number of
oppoſite each other,
in order to form a
whereas a ſemicir-
t of deeper contri-
parts; and it ſeems
n whence all theſe
ſhould throw ſeve-
een two ſet perpendi-
d fill up the interval.
his notes on Pope's
tion, has ſome inge-
ſubject, which are
ich it may not be im-
proper

juſter and manlier notions
Roman ideas, than theſe
udy only claſſic elegance:
our to the genius of thoſe
xplain it. All our ancient
inction Gothic, but erro-
the one built in the Saxon
n. Several cathedral and
t are yet remaining, either
his was the original: when
ns, their piety (which was
hiefly in building churches
mages abroad, eſpecially to
itual exerciſes aſſiſted and
moſt venerable as well as
edifices were then in Paleſ-
uilders took the whole of
comparing the drawings
the churches yet ſtanding
in

proper to add ſome particulars relative to Caen ſtone,

in that country, with the Saxon remains of what we find at home; and particularly in that fameneſs of ſtyle in the latter religious edifices of the knights templars (profeſſedly built upon the model of the church of the Holy Sepulchre at Jeruſalem) with the earlier remains of our Saxon edifices. Now the architecture of the Holy Land was Grecian, but greatly fallen from its ancient elegance. Our Saxon performance was indeed a bad copy of it; and as much inferior to the works of St. Helene and Juſtinian as theirs were to the Grecian models they had followed: yet ſtill the footſteps of ancient art appeared in the circular arches, the entire columns, the diviſion of the entablature into a ſort of architrave, frize, and corniche, and a ſolidity equally diffuſed over the whole maſs. This, by way of diſtinction, I would call the Saxon architecture. But our Norman works had a very different original. When the Goths had conquered Spain, and the genial warmth of the climate and the religion of the old inhabitants had ripened their wits and inflamed their miſtaken piety (both kept in exerciſe by the neighbourhood of the Saracens, through emulation of their ſervice and averſion to their ſuperſtition), they ſtruck out a new ſpecies of architecture, unknown to Greece and Rome; upon original principles, and ideas much nobler than what had given birth even to claſſical magnificence. For this northern people having been accuſtomed, during the gloom of Paganiſm, to worſhip the Deity in groves (a practice common to all nations), when their new religion required covered edifices, they ingeniouſly projected to make them reſemble groves as nearly as the diſtance of architecture would permit; at once indulging their old prejudices and providing for their preſent conveniences by a cool receptacle in a ſultry climate; and with what ſkill and ſucceſs they executed the project, by the aſſiſtance of Saracen architects, whoſe exotic ſtyle of building very luckily ſuited their purpoſe, appears from hence, that no attentive obſerver ever viewed a regular avenue of well-grown trees, intermixing their branches over head, but it preſently put him in mind of the long viſto through the Gothic cathedral; or even entered one of the larger and more elegant edifices of this kind, but it preſented to his imagination an avenue of trees; and this alone is what can be truly called the Gothic

ſtyle

of our ancient cathe-
ed from ſome curious

idea of ſo extraordinary a
regular tranſgreſſions againſt
againſt nature, diſappear;
y thing is in order, and an
the ſtudious application of
to the end. For could the
, when the workmen were
nches of two oppoſite trees
ne another; or could the
lit into diſtinct ſhafts when
of a clump of trees growing
principles they formed the
one-work in the windows,
rſtices; the one to repreſent
leaves, of an opening grove:
hat gloomy light which in-
dread. Laſtly, we ſee the
to apparent ſolidity in theſe
ɔſurd by men accuſtomed to
gth of Grecian architecture.
rciſe of the artiſt's ſkill to
without the appearance of
is ſuperior ſcience; but we
ment. But when one con-
ſs was neceſſary to complete
ylvan place of worſhip, one
genuity of the contrivance.
contrary qualities in what I
Theſe artiſts copied, as has
the Holy Land, which were
ecian architecture, but cor-
; and ſtill further depraved
places of Chriſtian worſhip
ous caverns, low and heavy
nity became the religion of
s began to be erected, they
ages, preſerved the maſſive
by the church of the Holy
, on a double account, fol-

records

records originally given in Dr. Ducarrel's Anglo Norman Antiquities [t].

I ſhall cloſe this article with recommending it to ſuch as deſire more knowledge of theſe matters than is communicated in this ſlight compilation, to peruſe Wren's Parentalia, War-

[t] In page 7 of his preface, it is ſaid, that the keeps of the ancient caſtles were coined, and their arches faced with ſtone, brought from Caen in Normandy. A curious gentleman has favoured me with the following particulars reſpecting this ſtone: formerly vaſt quantities of this ſtone were brought to England; London bridge, Weſtminſter abbey, and many other edifices, being built therewith. See Stow's Survey of London, edit. 1633, p. 31, 32, &c. See alſo Rot. Liter. patent. Norman. de anno 6 Hen. V. p. 1, m. 22.—"De quarreris albæ petræ in ſuburbio villæ de Caen annexandis dominio regis pro reparatione eccleſiarum, caſtrorum, et fortalitiorum, tam in Anglia quam in Normannia." See alſo Rot. Normanniæ, de anno 9 Hen. V. m. 31, dorſ. —"Arreſtando naves pro tranſportatione lapidum et petrarum, pro conſtructione abbatiæ ſancti Petri de Weſtminſter a partibus Cadomi." Ibid. m. 30.—"Pro domo Jeſu de Bethleem de Shene, de lapidibus in quarreris circa villam de Cadomo capiendis pro conſtructione eccleſiæ, clauſtri, et cellarum domus prædictæ." See alſo Rot. Franciæ, de anno 35 Hen. VI. m. 2.—"Pro ſalvo conductu ad ſupplicationem abbatis et conventus beati Petri Weſtmonaſterii, pro mercatoribus de Caen in Normannia, veniendis in Angliam cum lapidibus de Caen pro reparatione monaſterii prædicti. Teſte rege apud Weſtm. 15 die Auguſti." See alſo Rot. Franciæ, de anno 38 Hen. VI. m. 23.—"De ſalvo conductu pro nave de Caen in regnum Angliæ revenienda, cum lapidibus de Caen pro reparatione monaſterii de Weſtminſter. Teſte rege apud Weſtm. 9 die Maii."—Now, however, the exportation of this ſtone out of France is ſo ſtrictly prohibited, that when it is to be ſent by ſea, the owner of the ſtone, as well as the maſter of the veſſel on board which it is to be ſhipped, is obliged to give ſecurity that it ſhall not be ſold to foreigners.

ton's

ton's Thoughts on Spenſer's Fairy Queen, and the Ornaments of Churches conſidered; but above all, Mr. Bentham's Diſſertation on Saxon and Norman architecture, prefixed to his Hiſtory of Ely, to which the author of this account eſteems himſelf much beholden.

REV.

[illegible] SSAY

[illegible] *ointed Arch*[2].

[illegible] h is regularly [illegible] ſiſts of a nave [illegible] ranſept which [illegible] ſquare tower [illegible] rely the work [illegible] nd upper ſtory [illegible] atter date, and [illegible] at great encou- [illegible] le of architec- [illegible] apted to eccle- [illegible] hitherto been

[illegible] s of Wincheſter,

[illegible] n in avibus, quic- [illegible] um magis, et præ [illegible] m et admirandum [illegible] innatæ nobilitatis [illegible] a, palatia ſumptu- [illegible] difficiles ipogeoſ- [illegible] quæ regibus ter- [illegible] hactenus et quaſi [illegible] illima, mira mag- [illegible] brenſ. De Hen.

known.

known. This ſtyle accordingly ſoon after made its appearance in a regular ſhape. The building before us ſeems to be a collection of architectural eſſays, with reſpect to the diſpoſition and form both of the eſſential parts and of the ſubordinate ornaments. Here we find the ponderous Saxon pillar of the ſame dimenſions in its circumference as in its length, which, however, ſupports an incipient pointed arch. The windows and arches are ſome of them ſhort, with ſemicircular heads, and ſome of them immoderately long, and terminating like a lance. Others are in the horſe-ſhoe form, of which the entrance into the north porch is the moſt curious ſpecimen. In one place we have a curious triangular arch. The capitals and baſes of the columns alternately vary in their form as well as in their ornaments. The ſame circumſtance is obſervable in the ribs of the arches, eſpecially in the north and ſouth iſles, ſome of them being plain, others profuſely embelliſhed, and in different ſtyles, even within the ſame arch. Here we view almoſt every kind of Saxon and Norman ornament, the chevron, the billet, the hatched, the pellet, the fret, the indented, the nebulé, the wavey, all ſuperiorly executed. But what is chiefly deſerving of attention in this ancient church is, what may perhaps be conſidered as the firſt regular ſtep to the introduction of that beau-

tiful ſtyle of architecture properly called the *pointed*, and abuſively the *Gothic*, order; concerning the origin of which moſt of our antiquaries have run into the moſt abſurd ſyſtems.

Sir Chriſtopher Wren, whoſe authority has ſeduced biſhop Lowth [b], Warton, and moſt other writers on this ſubject, obſerving that this ſtyle of building prevailed during the time that the nobility of this and the neighbouring countries were in the habit of reſorting, in quality of cruſaders, to the Eaſt, then ſubject to the Saracens, fancied that they learnt it there, and brought it back with them into Europe. Hence they termed it the Saracenic ſtyle. But it is to be remembered, that the firſt or grand cruſade took place at the latter end of the eleventh century, long before the appearance of the pointed architecture in England, France, or Italy, which, if it had been copied from other buildings, would have appeared amongſt us all at once, in a regular and perfect form. But what abſolutely decides this queſtion is, the proof brought by Bentham and Groſe, that, throughout all Syria, Arabia, &c. there is not a Gothic building to be diſcovered, except ſuch as were raiſed by the Latin Chriſtians ſubſequent to the perfection of that ſtyle in Europe. A

[b] Life of William of Wykeham.

ſtill

ſtill more extraordinary, or rather extravagant theory, than that which has been confuted, is advanced by biſhop Warburton [c]. He ſuppoſes that the "Goths who conquered Spain in 470, becoming Chriſtians, endeavoured to build their churches in imitation of the ſpreading and interlacing boughs of the groves in which they had been accuſtomed to perform their Pagan rites in their native country of Scandinavia, and that they employed for this purpoſe Saracen architects, whoſe exotic ſtyle ſuited their purpoſe." The Viſigoths conquered Spain and became Chriſtians in the fifth century; of courſe they began at the ſame time to build churches there. The Saracens did not arrive in Spain until the eighth century; when, inſtead of building churches, they deſtroyed them or turned them into moſques. In every point of view this theory aſcribes to the pointed architecture too early a date by a great many centuries. But ſuppoſing even the poſſibility of its having lain hidden there for ſo long a period, certain it is, that in this caſe, according to our former obſervation, it would at laſt have burſt upon the reſt of Europe in a ſtate of perfection, contrary to what every one knows was actually the caſe.

[c] Notes on Pope's Epiſtles—See Captain Groſe's Eſſay, p. 120.

But

But why need we recur to the caravanſeries of Arabia, or to the foreſts of Scandinavia, for a diſcovery, the gradations of which we trace at home, in an age of improvement and magnificence, namely, the twelfth century, and amongſt a people who were ſuperior in arts as well as arms to all thoſe above mentioned, namely, the Normans? About the time we are ſpeaking of, many illuſtrious prelates of that nation, chiefly in our own country, exhauſted their talents and wealth in carrying the magnificence of their churches and other buildings to the greateſt height poſſible. Amongſt theſe were Roger of Sarum, Alexander of Lincoln, Mauritius of London, and Roger of York, each of whoſe ſucceſſive improvements were of courſe adopted by the reſt; nevertheleſs, there is reaſon to doubt whether any or all of them contributed ſo much as our Henry of Wincheſter did to thoſe improvements which gradually changed the Norman into the Gothic architecture.

We have remarked that the Normans, affecting height in their churches no leſs than length, were accuſtomed to pile arches and pillars upon each other, ſometimes to the height of three ſtories, as we ſee in Walkelin's work in our cathedral. They frequently imitated theſe arches and pillars in the maſonry of their plain walls, and, by way of ornament and variety,

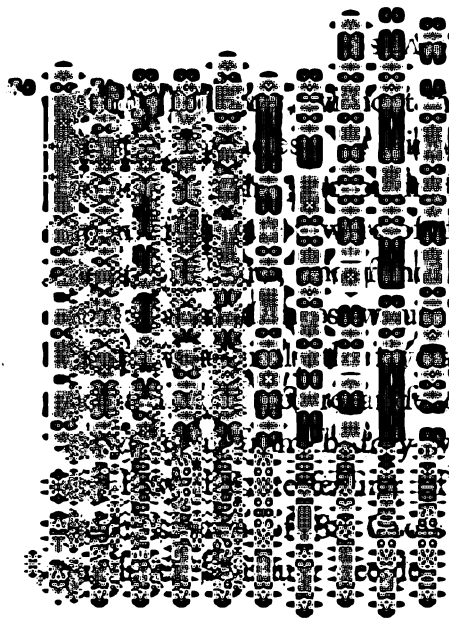
they ſometimes cauſed theſe plain round arches to interſect each other, as we behold in the ſaid prelate's work, on the upper part of the ſouth tranſept of Wincheſter cathedral, being probably the earlieſt inſtance of this intereſting ornament to be met with in the kingdom. They were probably not then aware of the happy effect of this interſection, in forming the pointed arch, until De Blois, having reſolved to ornament the whole ſanctuary of the church at preſent under conſideration, with theſe interſecting ſemicircles, after richly embelliſhing them with mouldings and pellet ornaments, conceived the idea of opening them by way of windows, to the number of four over the altar, and of eight on each ſide of the choir, which at once produced a ſeries of highly pointed arches. Pleaſed with the effect of this firſt eſſay at the eaſt end, we may ſuppoſe that he tried the effect of that form in various other windows and arches which we find amongſt many of the ſame date that are circular in various parts of the church and tower. However that matter may be, and wherever the pointed arch was firſt produced, its gradual aſcent naturally led to a long and narrow form of window and arch, inſtead of the broad circular ones which had hitherto obtained; and theſe required that the pillars on which they reſted, or which were placed at their

their ſides by way of ornament, ſhould be proportionably tall and ſlender. Hence it became neceſſary to chooſe a material of firm texture for compoſing them, which occaſioned the general adoption of Purbeck marble for this purpoſe. But even this ſubſtance being found too weak to ſupport the incumbent weight, occaſioned the ſhafts to be multiplied, and thus produced the cluſter column. But to return to the arches and windows; theſe being in general very narrow, at the firſt diſcovery of the pointed arch, as we ſee in the ruins of Hyde abbey [d], built within thirty years after St. Croſs [e]; in the refectory of Beaulieu, raiſed by king John; and in the inſide of the tower before us, built by De Blois himſelf, it became neceſſary ſometimes to place two of theſe windows cloſe to each other, which not unfrequently ſtood under one common arch, as may be diſcovered in different parts of De Lucy's work in our cathedral, executed in the reign of king John, and in the lower tire of the windows in the church of Netley abbey. This diſpoſition of two lights occaſioning a dead ſpace between their heads, a trefoil or quatrefoil, one of the ſimpleſt and

[d] In the part now uſed as a barn.

[e] Namely, when erected the ſecond time, after having been deſtroyed in the civil war between king Stephen and the empreſs Maud.

moſt ancient kind of ornaments, was introduced between them, as in the porch of Beaulieu refectory, the ornamental work of De Lucy, in the ancient part of the Lady chapel, Winton, and the weſt door of the preſent church of St. Croſs. The happy effect of this ſimple ornament cauſed the upper part of it to be introduced into the heads of the arches themſelves, ſo that there is hardly a ſmall arch or the reſemblance of an arch of any kind, from the days of Edward II. down to thoſe of Henry VIII. which is not ornamented in this manner. The trefoil, by an eaſy addition, became a cinquefoil, and being made uſe of in circles and ſquares, produced fans and Catherine's wheels. In like manner, large eaſt and weſt windows beginning to obtain about the reign of Edward I. required that they ſhould have numerous diviſions or mullions, which, as well as the ribs and tranſoms of the vaulting, began to ramify into a great variety of tracery, according to the architect's taſte, being all of them uniformly ornamented with the trefoil or cinquefoil head. The pointed arch on the outſide of a building required a canopy of the ſame form, which, in ornamental work, as in the tabernacle of a ſtatue, mounted up ornamented with leaves or crockets, and terminated in a trefoil. In like manner, the buttreſſes that were neceſſary for the ſtrength of theſe buildings could not finiſh, conformably to the general ſtyle of



p into orna-
larger size
were raiſed
es, where,
church and
. Thus we
ons of the
pf another,
dly the caſe,
ular arches
rhaps have

A

LIST

OF THE

CATHEDRALS

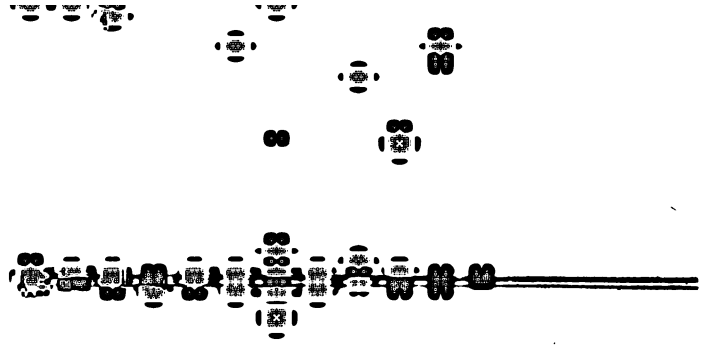
OF

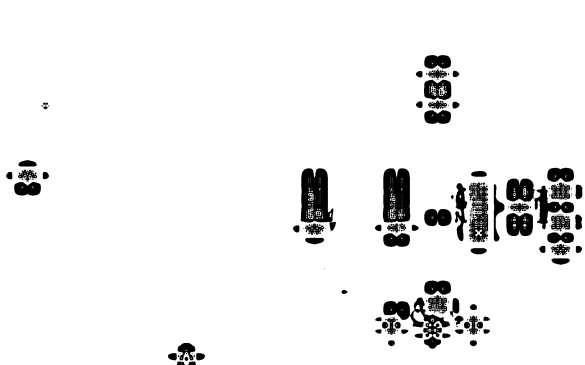
ENGLAND;

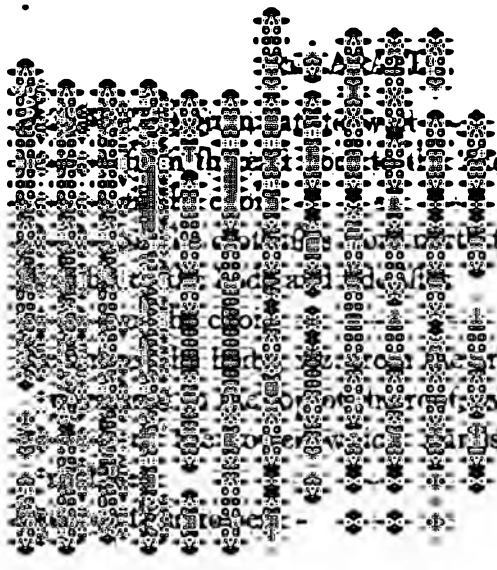
SHEWING

THEIR PRINCIPAL DIMENSIONS.

1802.







	Feet.
[illegible] - -	179
[illegible]oir -	119
[illegible] - -	60
[illegible] to south	108
[illegible] - -	68
[illegible] - -	32
[illegible] area of the	
[illegible] within -	60
[illegible] in the	
[illegible] - -	93
[illegible] - -	30

BANGOR.

BANGOR.

	Feet.
Length from eaſt to weſt - - - -	214
——— of the tower at the weſt end - -	19
——— of nave or body - - - -	141
——— of the choir, which extends entirely to the eaſt end, and begins beyond the croſs iſle - - - - - - - -	53
——— of the croſs iſles from north to ſouth -	96
Breadth of the body and ſide iſles - -	60
Height of the body to the top of the roof -	34
——— of the tower - - - - -	60
Square of the tower - - - - -	24

BATH.

Length from eaſt to weſt - - - -	210
——— of the croſs iſles from north to ſouth -	126
Breadth of body and iſles - - - -	72
Height of the tower - - - - -	162
——— of the roof or vaulting - - -	78

N. B. Examined by Carter's plan.

BRISTOL.

BRISTOL.

	Feet.
Length from eaſt to weſt - - - - -	175
Whereof the choir includes 100.	
——— of the croſs iſles from north to ſouth -	128
Breadth of the body and ſide iſles - -	73
Height of the tower - - - - - -	127

Chapter-houſe 46 by 26.
The cloiſters were 103 feet ſquare.

N. B. This is conſidered an incomplete or a mutilated ſtructure.

CANTERBURY.

Length from eaſt to weſt - - - - -	514
——— from the weſt door to the choir -	214
——— of the choir to the high altar - -	150
From thence to the eaſtern extremity, about	150
——— of the lower croſs iſles from north to ſouth - - - - - - - -	124
And of the upper one - - -	154
Breadth of the body and iſles - - -	74
——— of the choir - - - - -	40
Height of the ſouth-weſt tower - - -	130
——— of the north-weſt ſteeple - -	100
Though when the ſpire of lead, taken down in Auguſt 1705, was ſtanding on the ſame, it was - - - - - - - -	200

	Feet.
Height of the lantern - - - - -	235
Square of the ſame - - - - - -	35
Height of the vaulting from the pavement -	80
The cloiſters are ſquare - - - - -	134

N. B. Examined by the Guide printed 1799.

CARLISLE.

Length from eaſt to weſt - - - - -	219
Has been formerly - - - - -	300
Length of the croſs iſles from north to ſouth -	124
Breadth of the body and iſles of the choir part	71
Height of the vaulting or roof - - -	71
——— of the tower - - - - -	123

CHESTER.

Length from eaſt to weſt - - - - -	348
——— of the croſs iſles from north to ſouth -	180
Breadth of the body and iſles - - -	73
Height of the tower - - - - - -	127
——— of the vaulting or roof - - -	73

The Tranſept part of this Cathedral is very irregular in the plan, that part on the ſouth ſide being very large, and uſed as a pariſh church.

CHICHESTER.

	Feet.
[illegible] - -	410
[illegible] - -	18
[illegible] stern pier	
[illegible] - -	205
[illegible] (choir) -	100
[illegible] - -	87
[illegible] all as a	
[illegible]	
[illegible] south -	131
[illegible] west part,	
[illegible] - -	91
[illegible] which has	
[illegible] - -	62
[illegible] - -	21
[illegible] middle -	270
[illegible] on the	
[illegible] - -	107
[illegible] - -	95
[illegible] - -	61
[illegible] south -	120
[illegible] - -	100
[illegible] - -	128

[illegible] from a

St. DAVID's

	Feet.
Length from eaſt to weſt - - - -	290
——— the weſt door to the choir -	124
——— the choir to the altar - -	80
——— of Biſhop Vaughan's Chapel behind the altar - - - - - - -	16
——— of the iſles from north to ſouth -	120
From thence to the upper end of St. Mary's Chapel - - - -	56
Breadth of the body and iſles - - -	76
Height of the roof, interior - - -	46
——— of the tower which ſtands in the middle - - - - - -	127

DURHAM.

Length from eaſt to weſt - - - -	420
——— of the choir - - - - -	117
——— of the croſs iſles from north to ſouth -	176
Breadth of the body and iſles - - -	80
——— of the choir - - - - -	33
Height of the tower in the middle - -	212
——— at the weſt - - -	143
——— of the roof or vaulting - - -	71

The gallile at the weſt entrance is 50 by 78.
The cloiſters are 145 feet ſquare.
The chapter houſe 38 by 80, the eaſt end circular.

N. B. Examined by Carter's plans.

Feet.

- 517
- 40
- 48
- 327
- 101
- to ſouth - 178
- weſt end 73
- part - 70
- 270
- dle - - 170
- other very
- a pariſh
- having a
- oo by 150
- a material
- choir from
- or eaſtern-
- the above

- 390
- 173
- 131

Length

	Feet.
Length from behind the choir to the Lady Chapel - - - - - -	25
——— of the Lady Chapel - - -	61
——— of the croſs iſles from north to ſouth	140
Breadth of the body and ſide iſles - -	74
Height of the roof or vaulting - - -	69
——— of the towers, which, different from all other cathedrals in England, ſtand at the extremities of the great croſs iſles -	130

N. B. Examined by Carter's plans.

GLOUCESTER.

Length from eaſt to weſt, including the Lady Chapel - - - - - -	420
——— of the croſs iſles from north to ſouth	144
——— of the Lady Chapel - - -	92
——— of the choir - - - - -	140
——— of the nave - - - - -	174
Breadth of the Lady Chapel - - -	24
——— of the body and ſide iſles - -	84
Height of the roof of the choir - - -	86
——— of the body - - -	67
——— of the tower in the middle - -	225

The cloiſters about 150 feet ſquare.
Chapter-houſe 72 by 36.

N. B. Examined by Bonner's plans.

Feet.

[illegible] the walls)		370
[illegible]	- -	144
[illegible]	- -	105
[illegible] Chapel	-	20
[illegible]	- -	73
[illegible] to ſouth		140
[illegible]	- -	68
[illegible]	- -	30
[illegible]	- -	28
[illegible]	- -	68
[illegible]	- -	64
[illegible]	- -	130
[illegible]	- -	240

[illegible] diameter.

[illegible]	- -	150
[illegible] choir	-	110
[illegible]	- -	75
[illegible]	- -	65
[illegible]	- -	65
[illegible]	- -	65

Here

	Feet.
Here are no croſs iſles, middle tower, or ſteeple; there are two towers in the weſt front of unequal height and not uniform: height of one tower is 89 feet, the other -	105

LICHFIELD.

Length from eaſt to weſt - - - -	411
—— from the weſt door to the choir -	213
—— of the choir - - - - -	110
—— from thence to the Lady Chapel -	33
—— of the Lady Chapel - - -	55
—— of the croſs iſles from north to ſouth -	88
Breadth of the body and ſide iſles - -	67
Height of the ſteeple in the middle - -	258
—— of the two ſteeples in the weſt front -	183

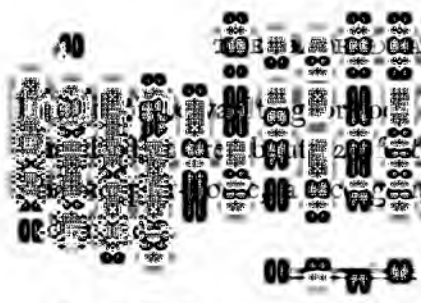
Chapter-houſe 45 by 28, of an oval form.

N.B. Examined by Shaw's Hiſt. Staffordſhire.

LINCOLN.

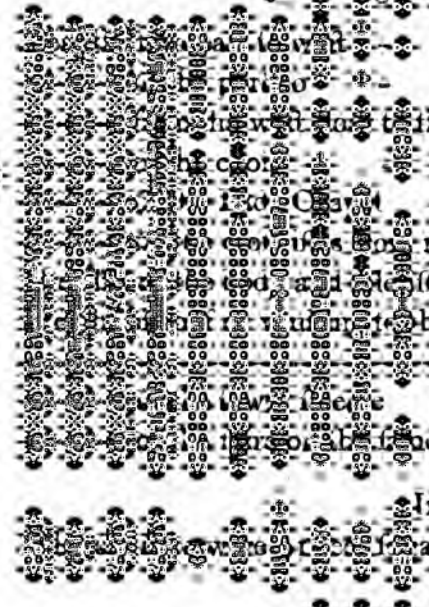
Length from eaſt to weſt - - - -	498
—— of the great croſs iſles from north to ſouth - - - - - - - -	227
Breadth of the body and ſide iſles - -	83
Height of the tower in the middle - - (this heretofore had a ſpire on it.)	288
—— of the weſt ſteeples - - -	270

Height



	Feet.
[illegible] - -	83
[illegible] 2[illegible] [illegible]o.	
[illegible] 60 feet	

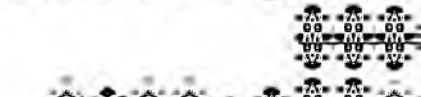
[illegible] HEDRAL.



[illegible] *own* 1666,

[illegible]

[illegible] - - -	631
[illegible] - - -	41
[illegible] oir -	335
[illegible] - -	163
[illegible] - -	92
[illegible] to south	297
[illegible] - -	91
[illegible] part -	102
[illegible] oir -	88
[illegible] - - 260	
[illegible] - 274	
[illegible] - -	534



[illegible] HEDRAL.

[illegible] *C. Wren.*

[illegible] - -	500
[illegible] - -	200

Length

	Feet.
Length of the dome (diameter) - - -	106
——— of the choir - - - - -	165
——— of the weſt portico - - -	25
——— of the croſs iſles from north to ſouth -	248
Breadth of the body and ſide iſles - -	107
——— of middle iſle of the choir - -	42
——— of the weſt front - - - -	180
Height of the vaulting or roof - - -	88
——— of the towers, weſt front - -	221
——— from the pavement to the floor of the firſt interior gallery in the dome 100	
Thence to the floor of 2d gallery 118	
——— 3d gallery, top of the cone 50	
——— top of the croſs - - - 88	
Total - - -	356

N. B. Examined by Gwyn's plan and ſection.

MAN.

Length from eaſt to weſt - - - -	113
——— of croſs iſles from north to ſouth -	66
This has no ſide iſles, the breadth of the body is - - - - - - -	22

NORWICH.

*149

Feet.

- - 411
- - 230
- - 165
- - 36
- - 191
- - 71
- - 315

friend.

- - 154
- - 102
- - 54
- - 41
- - 144

- - 480
- - 30
- - 231

Length

	Feet.
Length of the choir - - - - -	138
——— thence to the end of the new chapel	80
——— of the croſs iſles from north to ſouth -	203
Breadth of the body and ſide iſles - -	78
——— of the weſt front - - - -	156
Height of the arches to the weſt front - -	82
——— of the principal ſteeple - - -	186
——— of the lantern - - - -	150
——— of the roof or vaulting - - -	78

The cloiſters were 138 feet by 131.

ROCHESTER.

Length from eaſt to weſt - - - -	306
——— of the nave to the choir - - -	150
——— from thence to the eaſt window -	156
——— of the croſs iſles from north to ſouth -	122
——— of the upper croſs iſles - - -	90
Breadth of the body and ſide iſles - -	65
Height of the ſteeple - - - -	156

SALISBURY.

Length from eaſt to weſt - - - -	452
——— from the weſt door to the choir -	246
——— of the choir - - - - -	140
——— from the altar ſcreen to the eaſtern end, about - - - - - -	65

Length

	Feet.
Length of the great croſs iſles from north to ſouth	210
——— of the eaſtern or ſmaller croſs iſles	145
Breadth of the body and ſide iſles	76
——— of the tranſept or great croſs iſles	60
Height of the vaulting	84
——— of the ſteeple, being the higheſt in England	400

The cloiſters 160 feet ſquare.

N. B. Examined by Price's Saliſbury Cathedral.

WELLS.

Length from eaſt to weſt	371
——— from the weſt door to the choir	191
——— of the choir, about	106
——— of the ſpace behind the choir to the Lady Chapel	22
——— of the Lady Chapel	47
——— of the croſs iſles from north to ſouth	135
Breadth of the body and ſide iſles	67
——— of the Lady Chapel	33
——— of the weſt front	235
Height of the vaulting	67
——— of the great tower in the middle	160
——— of the towers in the weſt front	130

WINCHESTER.

	Feet.
Length from eaſt to weſt - - - -	554
——— of the portico - - - -	14
——— from entrance to the choir - -	247
——— of the choir - - - - -	138
——— from altar to Lady Chapel - -	93
——— of Lady Chapel - - - -	54
——— of the croſs iſles from north to ſouth -	208
Breadth of the body and ſide iſles - -	86
——— of the choir - - - - -	86
Height of the vaulting - - - -	78
——— of the tower, north-weſt corner -	133

Square of the ſame, 50 by 48.

Cloiſters 179 feet ſquare.

Chapter-houſe was 90 feet ſquare, having a large pillar in the centre for ſupporting the vaulted roof.

N. B. Corrected by a Friend.

WORCESTER.

Length from eaſt to weſt - - - -	410
——— of the choir - - - -	126
——— of the nave - - - - -	212
——— of the Lady Chapel - - -	68
——— of the croſs iſles from north to ſouth	130
——— of the upper croſs iſles - - -	120

	Feet.
Breadth of the body and ſide iſles - - -	78
——— of the choir - - - - - -	74
Height of the tower to the point of the pinnacles - - - - - - - -	196

Cloiſters 120 feet ſquare.

Chapter-houſe, a decagon, 58 feet diameter.

N. B. Corrected from Green's Worceſter, 4to.

THE COLLEGIATE CHURCH OF WESTMINSTER.

Length from eaſt to weſt, including Henry VII.'s Chapel - - - - - - -	489
——— of the nave, excluſive of porch -	130
——— of the choir - - - - - -	152
——— of the Chapel of Edward the Confeſſor	34
——— from thence to the level of Hen. VII.'s Chapel - - - - - - - -	40
——— of Henry VII.'s Chapel (breadth 66, height 54) - - - - - - -	100
——— of the croſs iſles from north to ſouth -	189
Breadth of the body and ſide iſles - -	96
Height of the vaulting or roof - - -	101

Cloiſters are 135 feet by 141.

N. B. Corrected by Dart's Weſtminſter Abbey.

YORK.

YORK.

	Feet.
Length from eaſt to weſt - - - -	498
——— from the weſt door to the choir -	264
——— of the choir - - - - -	136
——— of the ſpace behind the altar - -	26
——— of the Lady Chapel - - -	69
——— of the croſs iſles from north to ſouth -	222
Breadth of the body and ſide iſles - -	109
Height of the vaulting in the nave - -	99
——— of the two weſtern towers - -	196
——— of the lantern - - - -	213

Chapter-houſe an octagon, 63 feet diameter.

N. B. Corrected by Drake's York.

EXPLA-

EXPLANATION OF THE PLATES.

FRONTISPIECE.

THIS curious and very elegant example is given as a ſpecimen of the Saxon or circular ſtyle of architecture, and is taken from Mr. Wilkins's accurate print in the 12th volume of the Archæologia. The following is Mr. Wilkins's account of it.

"On the eaſt ſide of Norwich caſtle is a tower projecting 14 feet, by 27 in breadth, of a richer ſtyle of architecture, which I have ventured to call *Bigod's tower*; it is decidedly of the taſte in general uſe ſubſequent to the Conqueſt, and continued through great part of king Stephen's reign; and it was moſt probably repaired and finiſhed in its preſent ſtyle by Hugh Bigod, who ſucceeded his brother William in the conſtableſhip of the caſtle early in the twelfth century." Archæologia, vol. xii. p. 162.

Mr. King, in a paſſage which Mr. Wilkins with great candour has ſubjoined, conſiders it as much older. "There is indeed a trace of its having been built in its preſent form by Roger Bigod, about the time of William Rufus, and of its having been finally completed by Thomas de Brotherton, even ſo late as the time of Edward II.; but I cannot help

ſuſpecting all this to be a miſtake; for, though it may be true with regard to the outworks, and the many great buildings encloſed within the limits and outward walls of this caſtle, which were formerly very extenſive and numerous, that a great part of them were built and completed by thoſe two powerful lords; yet as to the keep, or maſter tower (the only conſiderable part now remaining), the ſtyle of its architecture is, in many reſpects, ſo different from that of the towers erected in the reigns of William Rufus, and Henry I. and II. and the ornaments are ſo different from thoſe which were in uſe in the reign of Edward II. (when pointed arches had long been introduced, and were eſteemed the moſt elegant of any), that I cannot but think the building of much greater antiquity, and completely Saxon, though it is poſſible the ſtair-caſe might be repaired, or even rebuilt, by Thomas de Brotherton, whoſe arms are to be ſeen on a part of the wall. In ſhort, as to the main body of the building, I take it to be the very tower which was erected about the time of king Canute, who, though himſelf a Dane, yet undoubtedly made uſe of many Saxon architects, as the far greater number of his ſubjects were Saxons; and I am rather induced to form this concluſion, becauſe I can find no *authentic* account whatever of the deſtruction of the caſtle built in Canute's time, either by war or by accident; or of its being taken down in order to erect the preſent ſtructure, as is ſuppoſed by ſome." Obſervations on Ancient Caſtles. Archæologia, vol. iv. p. 396, 397.

Mr.

Mr. Wilkins further obſerves, "The ceiling of this tower is groined with interſecting arches of ſtone, and its angles are decorated with a very ſingular kind of hanging billet moulding, projecting ten inches from the ceiling. The firſt floor of Bigod's tower is a landing from the great ſtaircaſe, and forms a kind of open portico to the entrance of the building; and a ſuperb entrance it muſt have been at that time! The piers are enriched with groups of ſmall columns, ſupporting arches ornamented with archivolts of mouldings enriched with billeting."

PLATE II.

Specimen of the *chevron-work*, or *zig-zag* ornament, in various poſitions. This is an arched entrance to the north iſle of the nave of Peterborough cathedral, with the plan applied perſpectively. Here alſo are ſpecimens of Saxon capitals.

PLATE III.

VARIOUS ORNAMENTS.

Fig. 1. The *embattled frette*, taken from an arch within the church at Sandwich, Kent; and to be found in moſt of our ancient cathedrals.

Fig.

Fig. 2. The *nail head*, taken from arches at Ely.

3. The *triangular frette*, taken from an arch at Ely.

4. The *billeted moulding*, taken from the ruins of Binham priory, Norfolk, built by Peter lord Valoins, nephew to William the Conqueror.

5. The *nebule*. This is taken from an ornamented faſcia under the parapet of the north and ſouth ſides of Binham priory.

6. Section of the ſame.

PLATE IV.

VARIOUS ORNAMENTS.

Fig. 1. The *hatched moulding*, uſed as a ſtring courſe.

2. A column of *hatched work*, in the upper walk of the north tranſept of Norwich cathedral: the plan is octagonal, and nine inches diameter.

3. Half the deſign of a range of curious interſecting arches over the weſt entrance of the church at Caſtle Riſing in Norfolk. This elegant ſpecimen gives a very good idea of the *corbel table*, if, inſtead of the pillars and capitals, are ſubſtituted the heads of men or animals in the places of the capitals.

Fig. 4. *Saxon interſecting arches,* uſed to adorn inſide walls, &c. The circular veſtibule to the Temple church, London, has a curious ſpecimen of this kind.

5. A ſpecimen of *zig-zag* moulding, with a kind of ſquare *billet* moulding, to be found in various old cathedrals. This is taken from a ſmall arch which divides the nave from the chancel at Ely.

6. The billet ornament to a larger ſcale.

7. One of the arches in perſpective in the upper walk in the nave of Norwich cathedral. The window is pointed, conſequently of modern date.

This exhibits an elegant ſpecimen of the circular or Saxon ſtyle, with the billet moulding; alſo a ſpiral band round one of the columns.

PLATE V.

VARIOUS ORNAMENTS.

Fig. 1. Various ſpecimens of the *nebule.* Part of an arch, formerly an entrance on the ſouth ſide of St. Julian's church in Norwich, probably executed before the Conqueſt, as the church was founded before that time. It is four feet ſix inches diameter within.

Fig.

Fig. 2. This elegant piece repreſents an aſſemblage of many ornaments peculiar to the more ancient or Saxon ſtyle. In the arch is the cable, the billet, the zig-zag, and again another kind of cable moulding. The capitals are Saxon, and the columns are variouſly ornamented. This is part of the ſouth entrance to Wimboltſham church, in Norfolk. The columns ſeven inches diameter.

3, 4, 5, 6. Horizontal mouldings with ornaments, which are to be met with in Herringfleet, Giſleham, and ſome few other churches in Suffolk.

7. Plan of the eaſt end of the old conventual church at Ely, built in the time of the Heptarchy, A. D. 673, and repaired in king Edgar's reign, A. D. 970. (See page 54.)

PLATE VI.

Two of the piers of the ruined chapel at Orford in Suffolk, with their plans: alſo the arch mouldings.

"The founder of this chapel and the date of its conſtruction are both forgotten, but, from the ſtyle of the chancel, appears to be of great antiquity; it has a double row of thick columns ſupporting circular arches, their height equal to their circumference,

et. Their ſur-
mers; and what
are not alike;
ulding twiſting
ſſed lozenge fa-
pſſed net-work;
ſmall columns

taken from the
except fig. 1,
plate v. which
of the old ca-

ſt towers of York
moſt elegant ex-
orid ſtyle. This
nt and accurate
ſter.

X. X. are from
Wincheſter, the
y the Rev. Mr.
Milner,

Milner, and are intended to mark the riſe and progreſs of the pointed arch.

References to the Plates illuſtrating the Riſe and Progreſs of the Pointed Arch.

PLATE VIII.

Fig. 1. Saxon piers and arches in the crypts or ſubterraneous chapels under the eaſt end of Wincheſter cathedral. Theſe are demonſtratively genuine Saxon workmanſhip, and prior to the Conqueſt, having been conſtructed by biſhop St. Ethelwold, and finiſhed in the year 980. The arches are ſegments of a circle, ſupporting a plain vaulting, without ribs or other ornaments. The pilaſters or piers are ſquare, with two maſſive columns in the middle of the main crypt, ſerving as butments to all the arches, with a circular member under a ſquare abacus. The baſes are ſuppoſed to be buried ſeveral feet under the earth, which has been accumulating upon the floor of the crypts during almoſt three centuries. There are doorways leading from the centre crypt into thoſe of the ſide iſles, and others at the eaſtern extremity. In one of theſe, on the ſouth ſide, is a well which formerly ſupplied all the water that was uſed in divine ſervice.

Fig. A is a plan of the crypt.

Fig.

n arch, which
ncient ſacriſty,
door and the
fter cathedral,
Valkelin, couſin
of, and finiſhed
The deſign and
dicate the im-
n architects, in
the greater re-
baſes, together
of the pilaſters,
e arches, which
nge, the billet,
r plain mould-

h in the ſecond
he ſame cathe-
open work the
y of the whole
r and the upper
nſtructed by the
kedneſs of plain
ork to the height
he churches of
part conſiſted of

thout pillars or
rnament to the
tranſept of the
cathedral,

cathedral, on the outſide. Theſe being part of the original work, conſtructed before the year 1093[f], are prior to the firſt cruſade, and afford perhaps the earlieſt authentic ſpecimen of the pointed arch to be met with in the kingdom.

PLATE IX.

Fig. 1. Interſecting circular arches, ſupported by Saxon pilaſters, both richly ornamented, forming perfect pointed arches. The interſections, which are open through the whole thickneſs of the wall, conſtitute the windows, to the number of twenty, which enlighten the chancel in the church of St. Croſs, near Wincheſter. This being the eaſtern end of the ſacred fabric, where the high altar ſtood, and of courſe firſt finiſhed, muſt have been conſtructed in the reign of Henry I.[g]

[f] The cathedral and adjoining monaſtery, which were begun to be rebuilt by Walkelin in 1079, were finiſhed by him and ſolemnly dedicated in the aforeſaid year 1093, three years before the firſt cruſade. (Annales Winton.)

[g] Godwin. de Angl. Præſul. aſcribes the conſtruction of St. Croſs, by biſhop Henry de Blois, to the year 1132; Lowth, in his Life of Wykeham from original papers, to 1136. Probably it was begun in the *former* year and finiſhed in the latter. Henry I. died in 1135.

without the
ſections, orna-
other Saxon
by Saxon pilaſ-
the ſaid church
e gradations by
as transformed
. This part of
built ſoon after

ith capitals and
pporting pointed
ole weſtern nave
way of further
transformation.
the church alſo
loſe of the reign

f the church of
ant ſpecimen of
thic ſtyle, in a
ailed in the reign
early part of that
ſts of a double
and an open

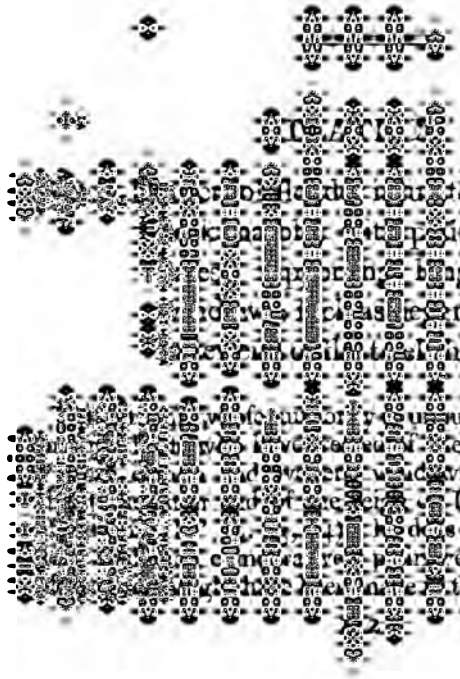
e lower ſtory of the
, together with the
dow and door, bear
uent to that period.
f Beaulieu abbey in
ch, and biſhop De

quatrefoil

quatrefoil in the centre above them, forming all together one elegant pointed arch, which reſts upon four ſlender columns, with neat plain capitals and baſes. The arched moulding that reſts upon the inward pillars, conſiſting of the cup of a flower inverted, in open carved work, is an appropriate ornament of the pointed order, being different from every kind of Saxon moulding. We have here alſo one of the firſt ſpecimens of a canopy over a pointed arch, which afterwards became ſo important a member in this ſtyle of architecture. The preſent canopy is a plain weather moulding, of the ſame angle with the arch itſelf, and reſts, by way of corbels, on two flowers, inſtead of human heads, though an ornament of the latter kind is ſeen in the open ſpace, juſt above the centre column. It may be looked upon as certain, that this ornamented portal is not coeval with the reſt of the lower part of the church; and from its ſtyle we may ſafely pronounce that it was altered to its preſent form about the beginning of the thirteenth century.

Fig. 5. The great weſt window of the ſame church, being divided by ſimple mullions into five principal lights, the wheel above and other intermediate ſpaces being filled with ornamental trefoils. This appears to be one

ens of a great
ſoms and rami-
ced; and there-
he church muſt
ve this and the
he time above
xtremity of the
ll continues) in
e is a plain ca-
ance of a pedi-
is window, like
e chief improve-
the preſent in-
namely, thoſe



columns of Pur-
neat capitals and
lancet-faſhioned
be in uſe at the
ntury, and occur

ionably the greateſt
ubjects, ſays, that
became faſhionable
ward I. and in that
t, however, by this
rn windows as this
reign of Henry III.
both

both on the outſide and the inſide of biſhop De Lucy's work at the eaſtern end of Wincheſter cathedral.

Fig. 2. A cinquefoil arch, ſupported by ſhort Purbeck columns, over an altar tomb in the northern iſle of the church of St. Croſs, which, by different ſigns, appears to have been erected about the middle of the thirteenth century. The canopy, though it does not riſe to a pediment, is adorned with crockets and a finial.

3. The tabernacle containing the ſtatue of biſhop William of Wykeham, in the middle tower of St. Mary's college, Wincheſter. The canopy, ornamented with elegant mouldings and crockets, branches out from ſide buttreſſes, and forms a pediment which terminates in a pinnacle[1]. Other

[1] The preſent canopy, though of a moderate height, is low compared with thoſe which had prevailed during the preceding century, when they proceeded in ſtraight lines from the ſide buttreſſes, until they converged in a lofty pinnacle of the acuteſt angle, ſuch as is ſeen at Weſtminſter abbey, in the monuments of Edmund Crouchback, who died in 1296, and of John of Eltham, who died in 1334; alſo in the ſtall-work of Wincheſter cathedral. During the latter part of the reign of Edward III. the canopies began to be reduced in their height, by being curved towards the arches which they covered, as may be ſeen on the monuments of queen Philippa, who died in 1399, of Edward himſelf, who departed this life in 1377, of Sir Bernard Brocas, executed in 1399, all of which are in Weſtminſter abbey; likewiſe in the chantry of Wykeham at Wincheſter, and generally in all canopies conſtructed after the period above aſſigned.

pinnacles

uttreſſes them-
he canopy is
which ſprings
corbels. This
conſtructed by
lifetime, near
entury.
fretwork in the
of Wincheſter
mns, buttreſſes,
acles, canopies,
ndents, faſcias,
heſt deſign and
p, conſtituting
ment in minia-
ted order. The
biſhop Fox in

athedral, look-
the nave. Here,
the true Saxon
ns, with circular
em; the orna-
ſimple billet,
true character
ity of the ſur-
rounding

rounding parts. The maſſiveneſs of the compoſition produces a grandeur of effect in this view, which impreſſes on the mind awe, reverence, and wonder.

PLATE XII.

An interior view of Weſtminſter Abbey, looking towards the principal or weſtern entrance. The elegant lightneſs of the pointed arch is here conſpicuous; ſlender columns, whoſe bulk is further concealed by ſurrounding ſmall columns or barrels, here meet the eye: from theſe ſpring highly-pointed arches, deſtined to carry the incumbent weight, which is much and judiciouſly relieved by the ſpacious openings over the intervals, which are ornamented with light and elegant mouldings; the barrels riſing from the capitals of the columns, break and ornament the ſpaces between the ſpandrels, and thence aſcending to the roof, are loſt in the ſpreading groins of the vaulting. Here alſo is ſeen the magnificence of the great weſtern window.

FINIS.

[illegible] *Architecture,*

[illegible]

[illegible] and Views,

[illegible] *HA,*

[illegible] PORTUGAL;

[illegible] Luis de Sousa;

[illegible]

[illegible] *Principles*

[illegible]

[illegible] itect.

[illegible] rinted on Imperial

[illegible] *s. 6d.*

[illegible]

[illegible] *TS,*

[illegible] n Suffolk.

[illegible]

[illegible] per *1l. 5s.*

[illegible] NTS

[illegible] *YORK.*

[illegible] rto. Price *6l.*

UARIES have published the
Works, elegantly engraved,
ith their other Publications,
, sold

AYLOR.

, AND SECTIONS OF
EL, WESTMINSTER.

AND SECTIONS OF THE
RCH OF EXETER.

I.

AND SECTIONS OF THE
URCH OF BATH.

V.

AND SECTIONS OF THE
RCH OF DURHAM.

he same Size as this Volume.

MENTS

OF

CHITECTURE;

AINING

ount of the Five Orders,

PROPORTIONS,

ND

h from Antiques:

LSO,

TRUVIUS, PLINY, &c.

E TO THE

Buildings of the Ancients.

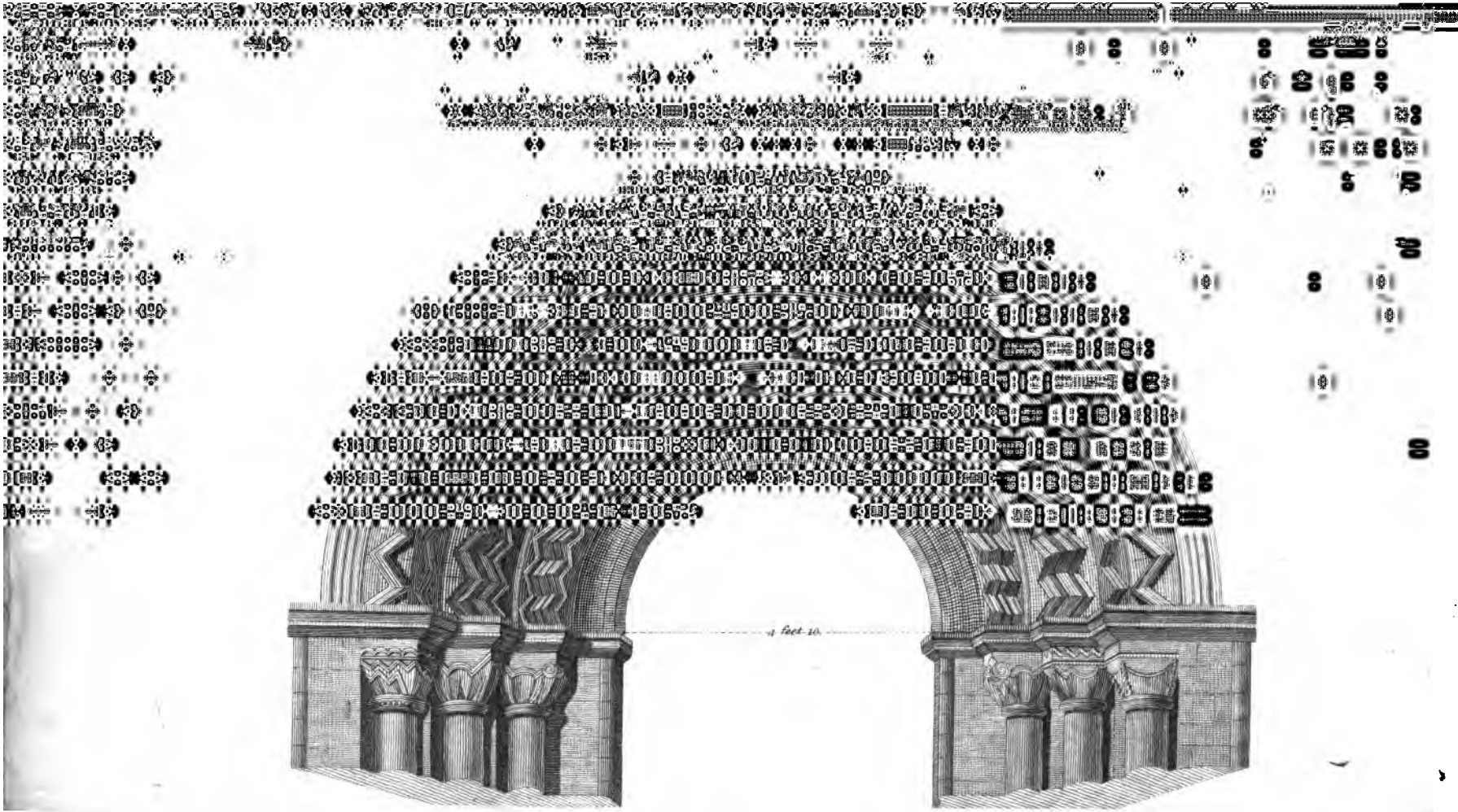
DLATED

to attain a summary Knowledge
of Architecture.

ONARY OF TERMS.

n Eleven Plates.

ttle Queen Street, Holborn.



Published by J. Taylor High Holborn London.

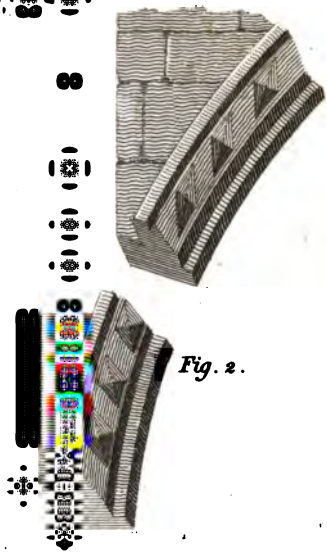


Fig. 2.

Fig. 3.

Fig. 6.

London.

Plate 4

Fig. 2.

Fig. 1.

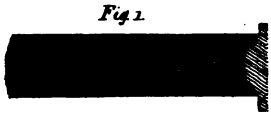


Fig. 6.

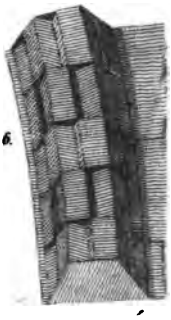
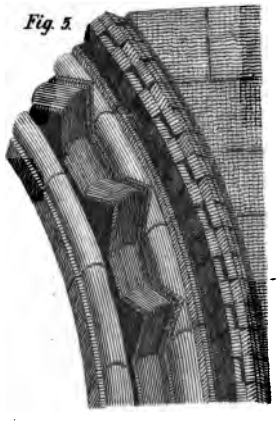
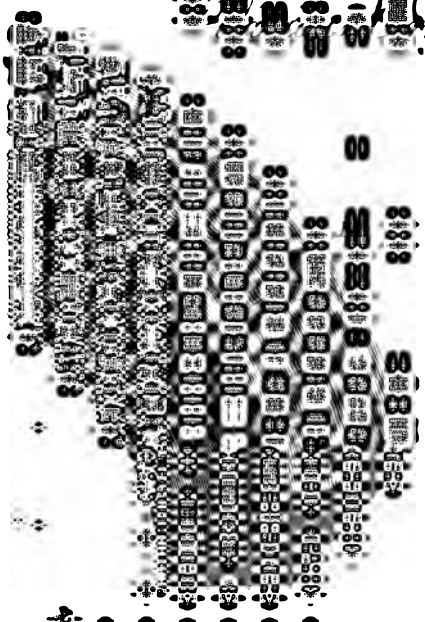


Fig. 5.





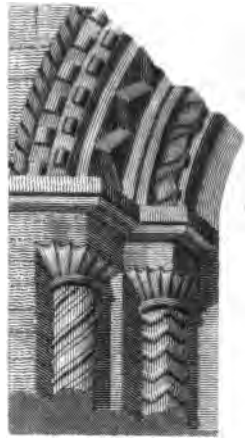


Fig. 2.

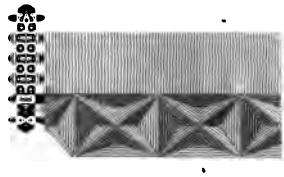


Fig. 4.

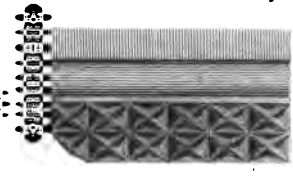
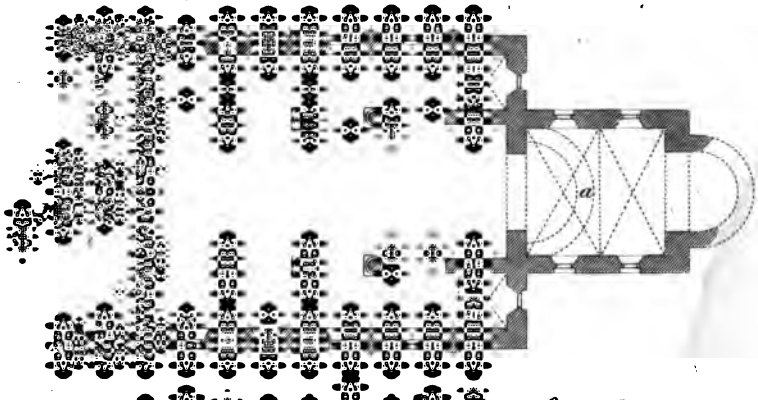
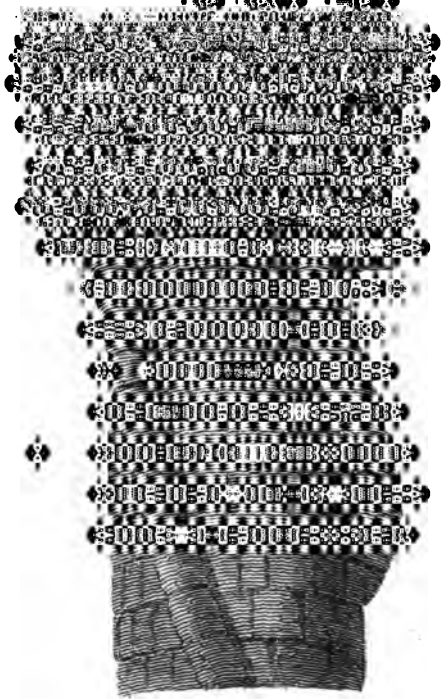
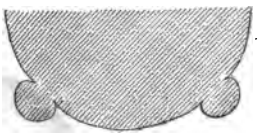


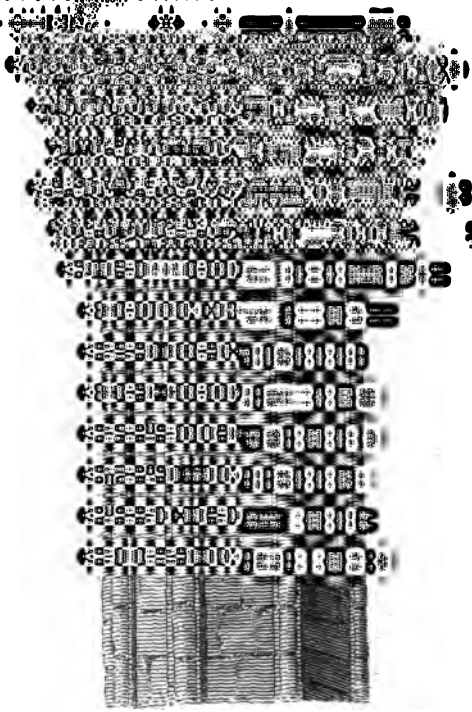
Fig. 6.



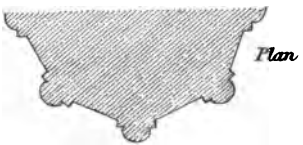


Plan

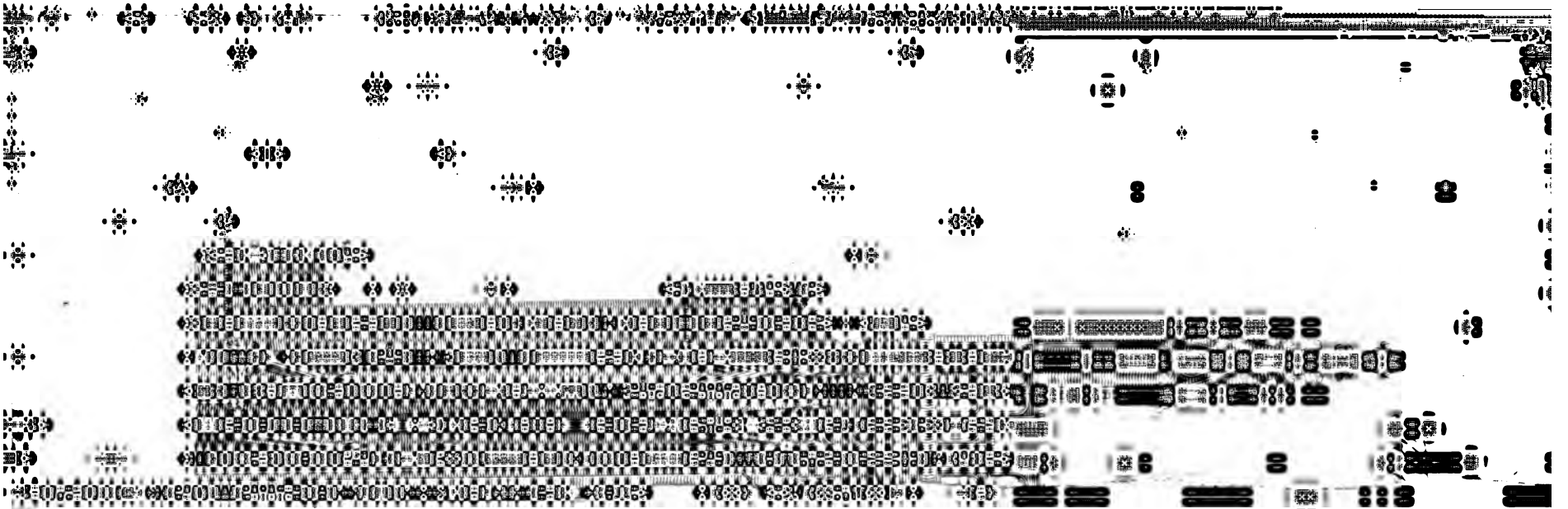




Plan



Published by J. Taylor, High Holborn, London.



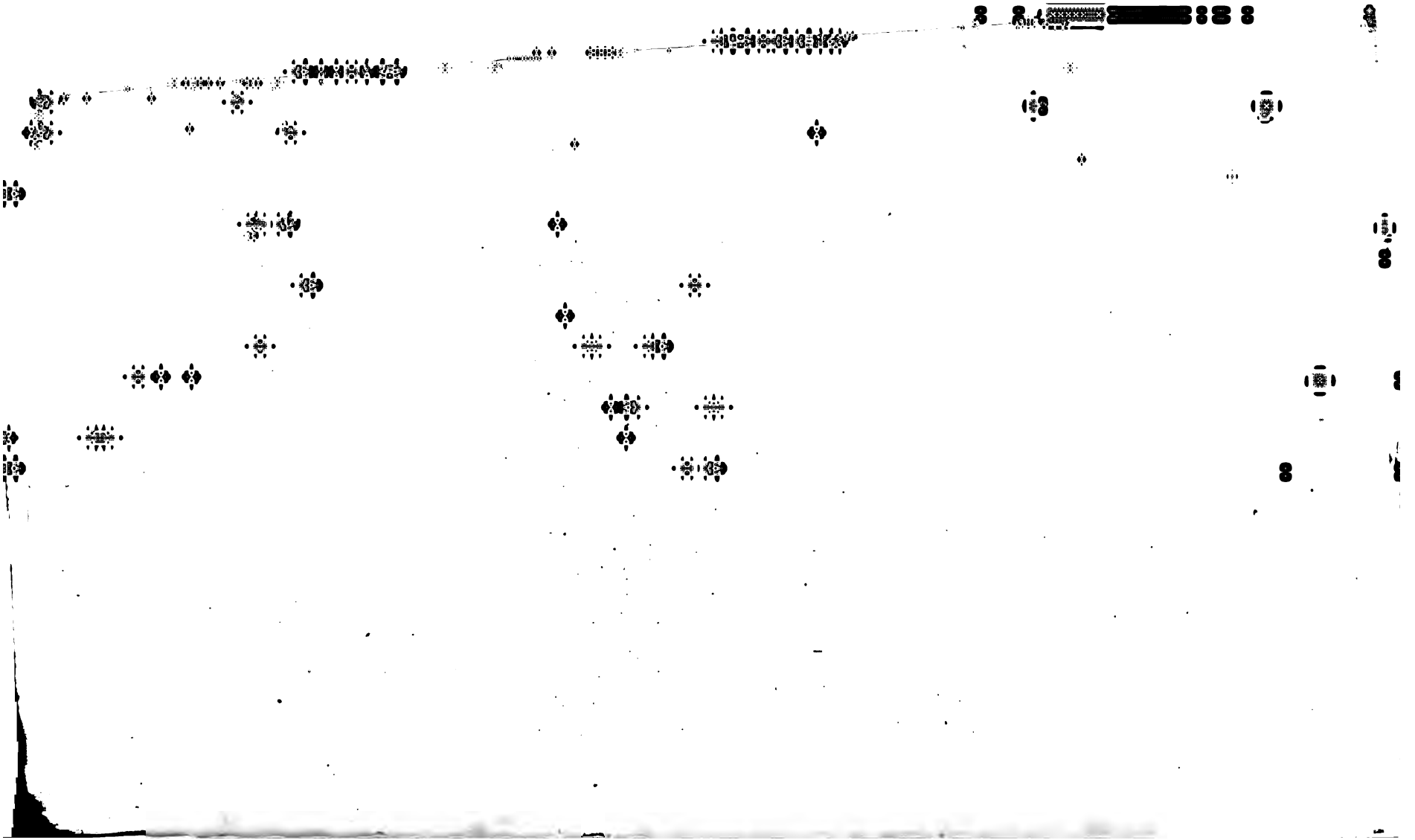


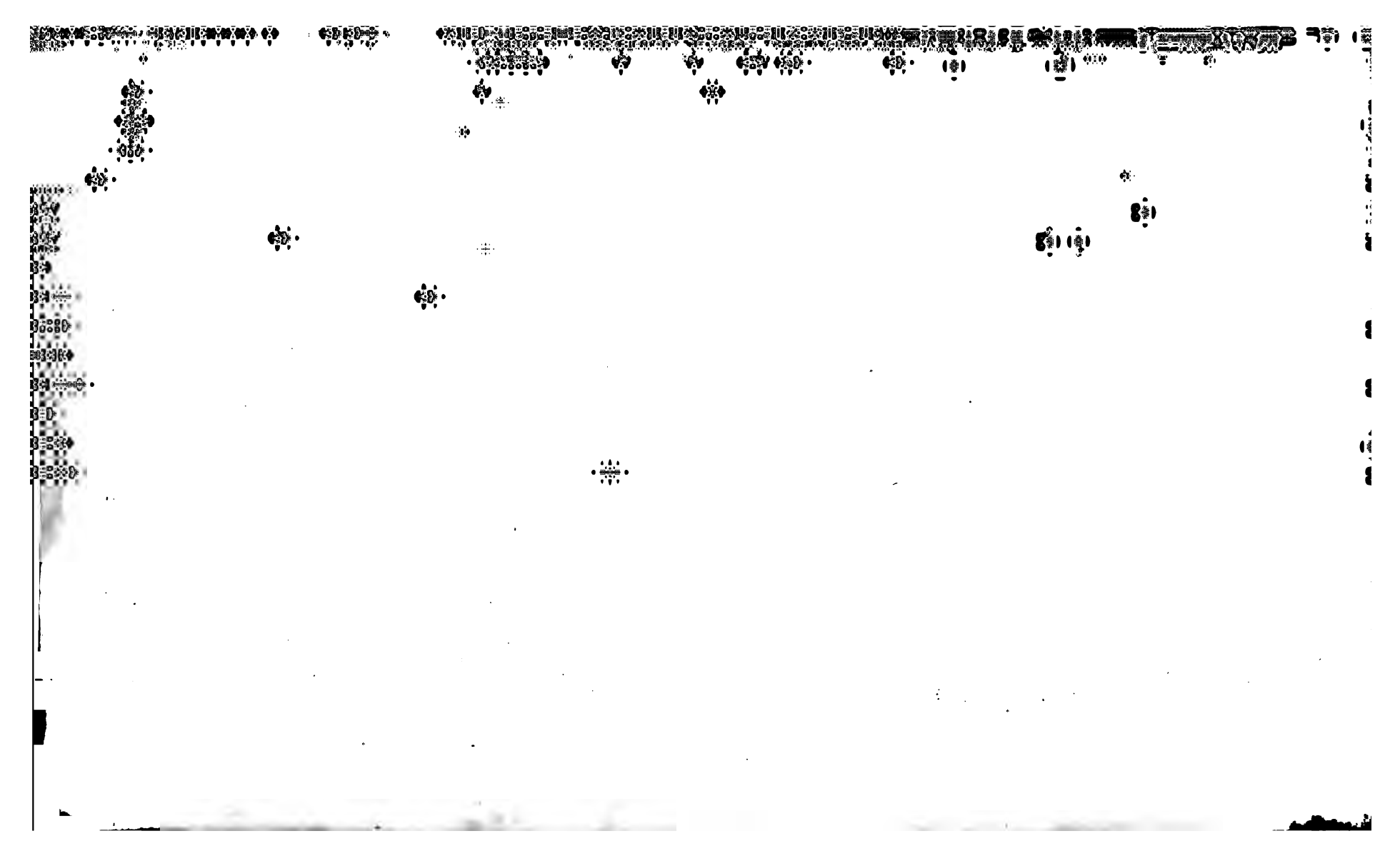
Plate. 8.

Pointed Arch.

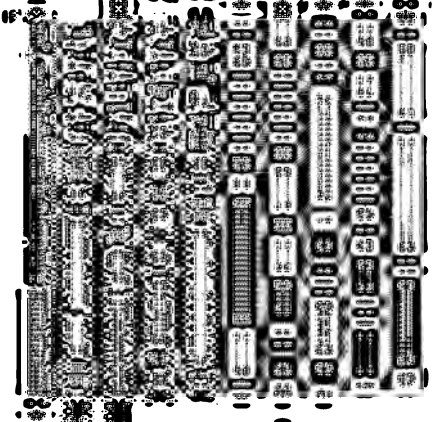
Fig. 3.

Fig. 4.

London.



Pointed Arch.



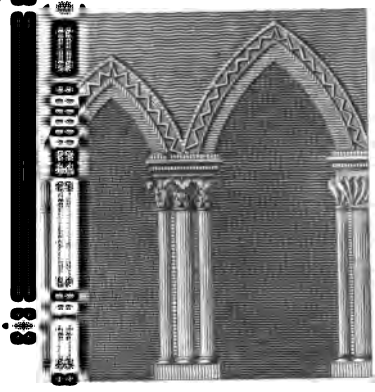
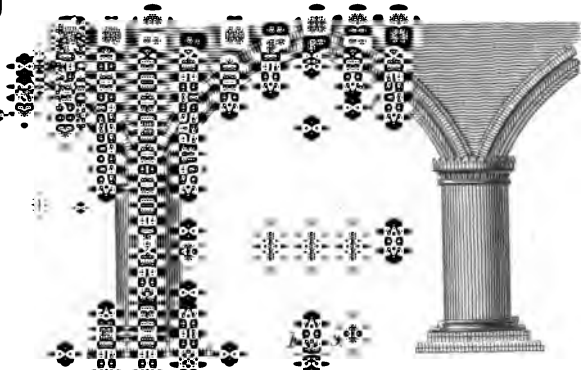
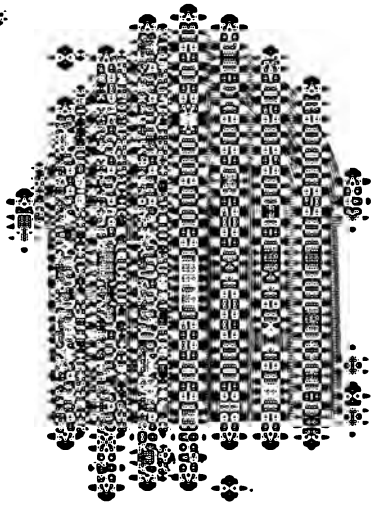


Fig. 2.





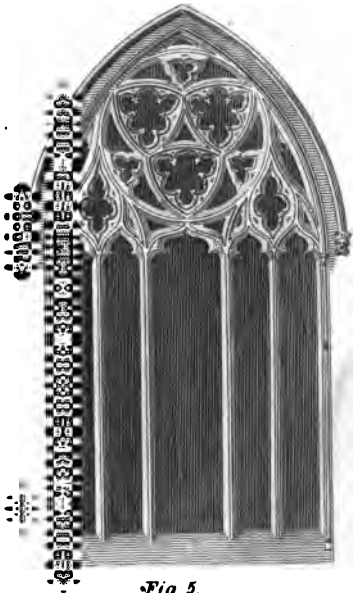


Fig. 5.

Fig. 2.

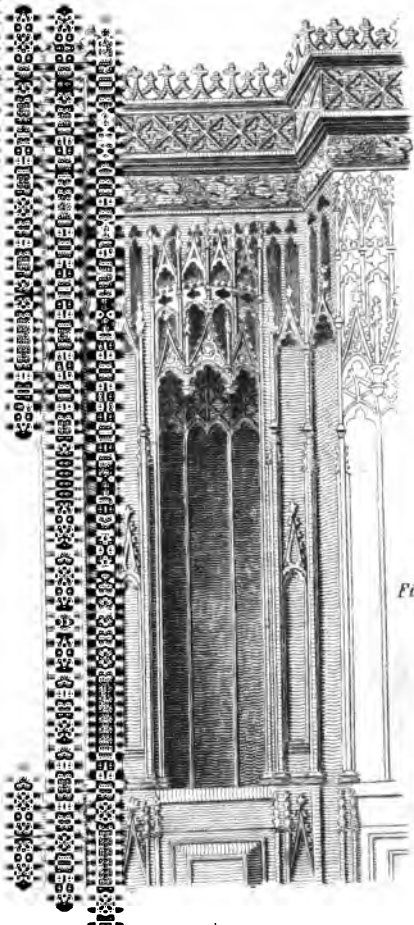


Fig. 1.

London.

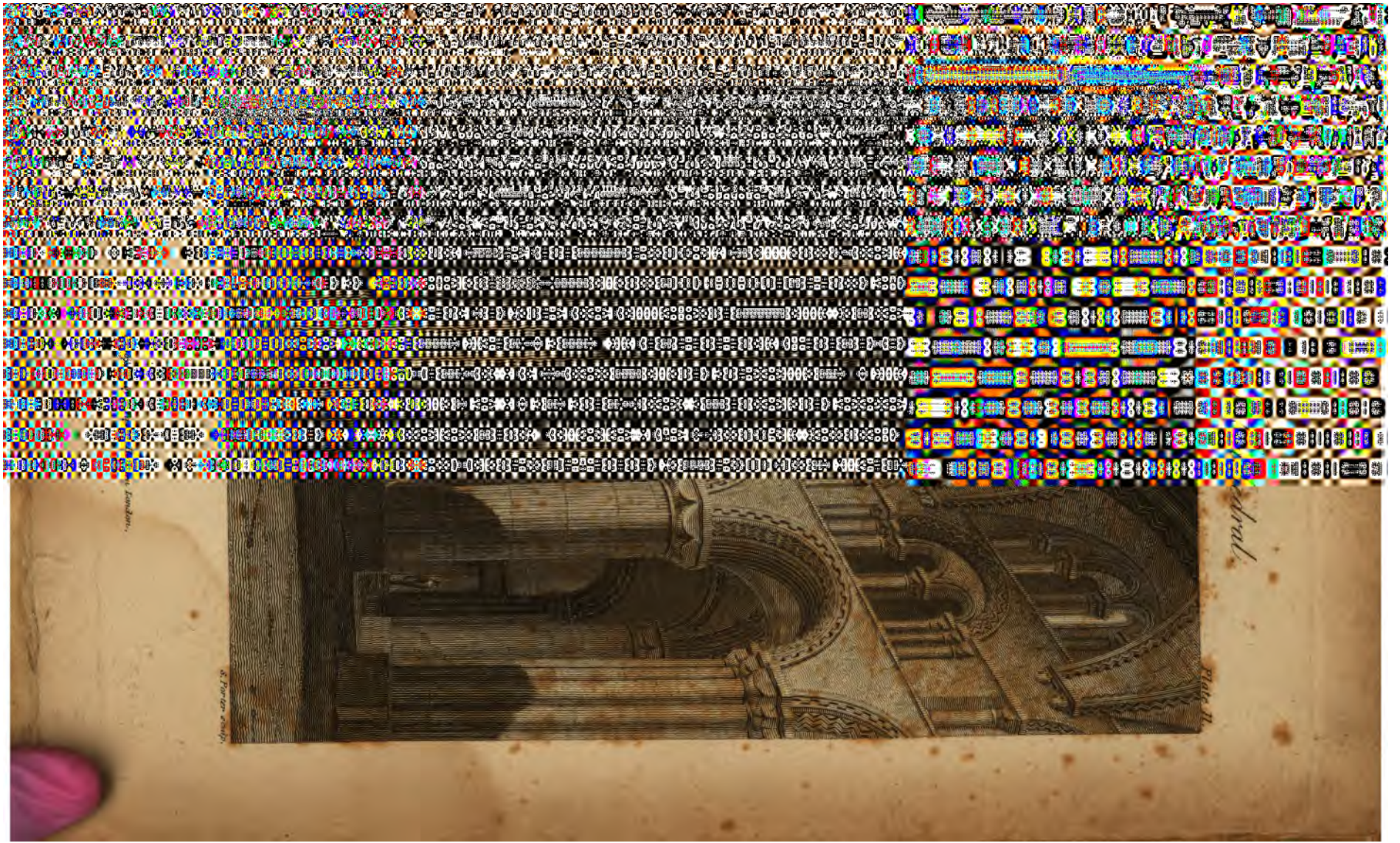


Plate 12.

BOOKS

ON

RURAL ARCHITECTURE,

lately published by

J. TAYLOR,

N° 59,

HIGH HOLBORN.

SKETCHES FOR COTTAGES, VILLAS, &c.

With their Plans and appropriate Scenery.

By JOHN SOANE.

To which is added Six Designs for improving and embellishing Grounds, with Explanations *by an Amateur*, on 54 Plates, elegantly engraved in Aquatinta, 2l. 12s. 6d. half bound.

HINTS FOR DWELLINGS,

Consisting of original Designs for Cottages, Farm-houses, Villas, &c. plain and ornamental; with Plans to each, in which strict Attention is paid to unite Convenience and Elegance with Economy. Including some Designs for Town-Houses.

By D. LAING, *Architect and Surveyor.*

Elegantly engraved on 34 Plates in Aquatinta, with appropriate Scenery. Quarto, 1l. 5s. in Boards.

COUNTRY-HOUSES,
RURAL DWELLINGS,

moderate Income, and for com-
Also some Designs for Cottages,
ucted of the simplest Materials;
Estimates.

HN PLAW.

Aquatinta on Forty-two Plates.
11s. 6d. in Boards.

E ORNÉE
MPROVEMENTS;

nd Ornamental Designs, suited
Rides, Walks, Rivers, Farms,
nces, Paddock-house, a Bath,
s, Farm-yards, Fishing-houses,
ing-lodges, Single and Double
ated for Landscape and Pictu-

PLAW, *Architect.*

on 38 Plates with appropriate
xplanations. Quarto, in boards.

RURAL ARCHITECTURE,

Or Designs from the Simple Cottage to the Decorated Villa, including some which have been executed.

By JOHN PLAW.

On 62 Plates, with Scenery, in Aquatinta.
Half bound, 2l. 2s.

AN ESSAY ON BRITISH COTTAGE ARCHITECTURE,

Exemplified by 14 Designs, with their Plans, &c. on 23 Plates, designed and executed

By JAMES MALTON.

The Second Edition, with two additional Plates, large Quarto, boards, 1l. 11s. 6d.

DECORATIONS

FOR PARKS AND GARDENS;

Designs for Gates, Garden-seats, Alcoves, Temples, Baths, Entrance-gates, Lodges, Façades, Prospect-towers, Cattle-sheds, Ruins, Bridges, Green-houses, &c. &c. Also a Hot-house, and Hot-wall, with Plans and Scales; neatly engraved on 55 Plates, 8vo. 10s. 6d. sewed.

DESIGNS

FOR GATES AND RAILS,

Suitable to Parks, Pleasure-grounds, Balconies, &c. Also some Designs for Trellis-work. On 27 Plates.

By C. MIDDLETON.

Octavo, 6s.

ESSAYS ON GOTHIC ARCHITECTURE,

By the *Rev. T. Warton. Rev. J. Bentham, Capt. Grose,* and *Rev. J. Millner.* Illustrated with 12 Plates of Ornaments, &c. selected from Ancient Buildings; calculated to exhibit the various Styles of different Periods. The second Edition, with a List of the Cathedrals of England and their Dimensions. Also two new Plates. Octavo, 10s. 6d. boards.

THE RUDIMENTS OF ANCIENT ARCHITECTURE;

Containing an Historical Account of the Five Orders, with their Proportions, and Examples of each from Antiques: Also, Extracts from *Vitruvius Pliny,* &c. relative to the Buildings of the Ancients; Calculated for the Use of those who wish to attain a summary Knowledge of the Science of Architecture; with a Dictionary of Terms; illustrated with 11 Plates. Octavo.

Cox, Son, and Baylis, Printers, Great Queen Street.

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR

FINE ARTS LIBRARY
3 2044 034 903 609

n, Grose & Milner
c Architecture
ISSUED TO
NOT TO LEAVE LIBRARY

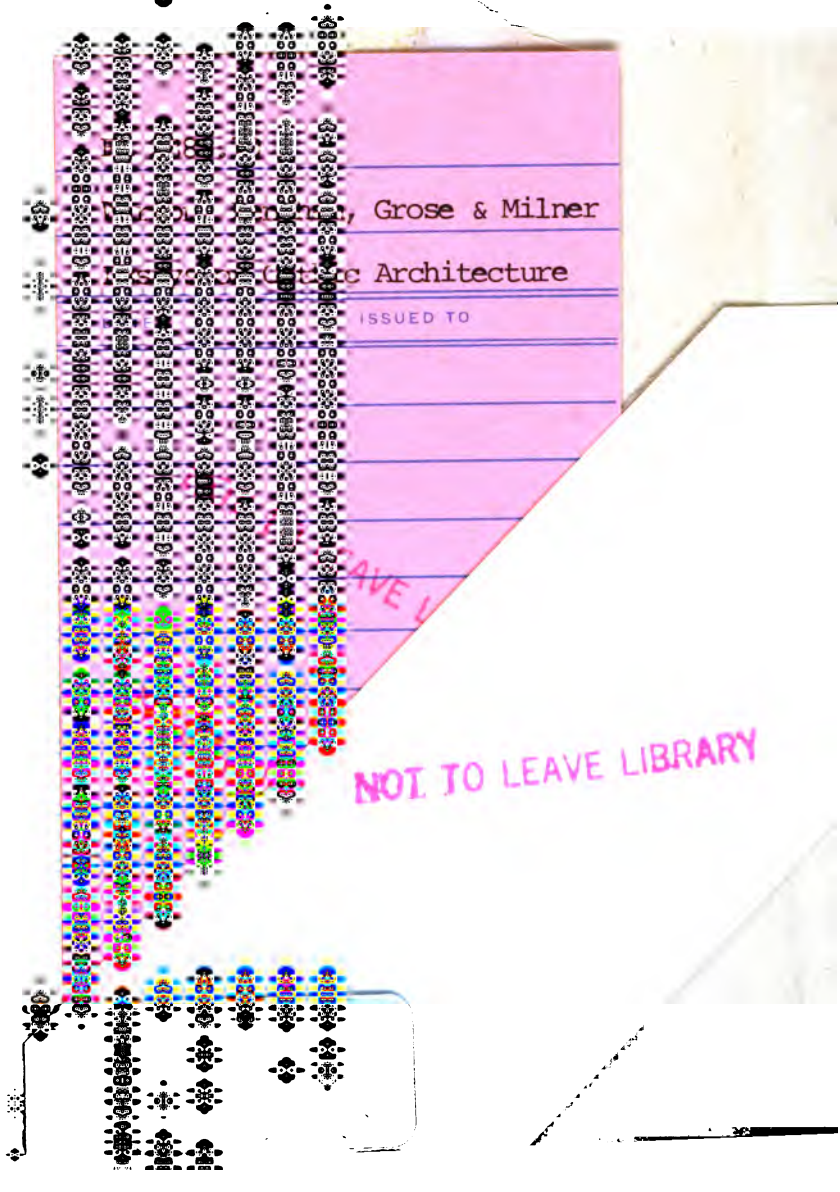
THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR

FINE ARTS LIBRARY
3 2044 034 903 609

Grose & Milner
c Architecture
ISSUED TO
NOT TO LEAVE LIBRARY

THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR

FINE ARTS LIBRARY
3 2044 034 903 609



THE BORROWER WILL BE CHARGED
AN OVERDUE FEE IF THIS BOOK IS NOT
RETURNED TO THE LIBRARY ON OR

FINE ARTS LIBRARY
3 2044 034 903 609